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## REVIEWS

*Society in America.* By Harriet Martineau. 3 vols. Saunders & Otley.

THIS is a book of no ordinary import. Miss Martineau is a profound and original thinker; and, to her independence of mind, is added a dash of enthusiasm, a loftiness of aspiration, that seems to draw her sometimes above the sphere of realities, and to hurry her into opinions which cannot be accepted without further consideration by those whose habits and life are of a more practical cast.

As an account of America and the Americans, we rather fear that this work will prove a disappointment to ordinary readers. In her delightful little essays on Political Economy, Miss Martineau enlivened the dryness of her subjects by much beautiful details and traits of life and manners, embodying them in stories of such vivid human interest, that she at once took her place as a writer of fictitious narrative of the first class. We therefore thought that she would have carried this, her talent for perceiving quickly, and returning clearly the impressions of nature and society, to her new work; and we anticipated that her portraiture of American scenery and manners would possess an equal freshness and reality. She has, however, viewed her task from another point, and conducted it with another object; and, instead of recording what she saw as she saw it, and making particular instances the occasions for advancing general truths, she has followed a directly opposite course, and has treated expressly of generals, and introduced her particular experience as mere illustrations. The proper title of her book would have been, 'Essays on Society, suggested by a Tour in America.' This mode of treating her subject inevitably gives to it a coldness and a hardness which will prove repulsive to all those who read only for amusement, and who require to be seduced and entrapped into the entertainment of questions of moment to the species. There are wanting in her pages all the charm of personal narrative, all the attraction of continuous adventure, and of that glitter of proper names to which the literary men of the present day have accustomed the public. This we do not urge as a matter of complaint; for we acknowledge an author's right to deal with his subject in his own way; being satisfied that he is ordinarily the best judge of his own intentions, and of his own powers of fulfilling them; but we much fear, that whatever Miss Martineau may gain in solemnity and impressiveness with the serious, by her abstract and philosophical method, she will lose in diffusive utility, by not having sacrificed more humbly to the graces. Her work is divided into four parts: Politics, Economy (occupying the two first volumes), and Civilization and Religion (included in the third). Throughout the whole, there may be traced one dominant and pervading idea—that the best social institutions are in themselves a dead letter, and only productive of beneficial consequences in as far as they are quickened and fructified by a moral and intellectual harmony between them and the population for whose use they have been established. Her point of research has accordingly been to determine, how far the *morale* of the Americans is above, below, or on a level with, the democratic spirit of their

constitution—how far they use and abuse their powers of citizenship, and what are the effects on present happiness, and future prospect of the combined action of both.

In conducting this inquiry, she has exercised, for the most part, an unbiassed and independent judgment; most frequently detecting, with much sagacity, the hidden relations of cause and effect, pointing out the germs of error, and laying bare diseases which fester deep below the surface. Her masculine and unflinching intellect, fearless of consequence, and heedless of reproach, pours forth the truth, and the whole truth, such as it appears in its nakedness to her own thoughts; and it is to be apprehended that she will not only be deemed visionary and Utopian to her readers in the Old World, but a severe, and haply unjust, censor to those of the New, who may not perceive that her objections to the Americans as they are, flow immediately from her high estimate of what they may and will be. A democrat from intimate conviction, she evidently went to America with the brightest anticipations of the happy influence of democratic institutions on the character and conduct of the people; and when, upon a closer inspection, she has happened to discover that this influence is not omnipotent—that there are other external causes operating on the thoughts and feelings of the multitude—and that the people are, in some respects, less just, less wise, and less moral, than is necessary for maintaining their high place in the social scale, she rebukes them with an uncompromising honesty, which may be mistaken by self-love for harshness. When we add, that her notions of human perfectability are very exalted—that her religious feelings are enthusiastic—and that she considers the human will as, in a great degree, independent of externals, it will be easily understood that she is little disposed to dally with offences against the unsullied purity of her own imaginary standard. Not, however, that she is, when rightly understood, an unkind censor of American faults—it is not in her nature; and when she "hints a fault, and hesitates dislike," there is nothing either of insult or reproach. On some occasions, indeed, she makes larger allowances than the most liberal of her predecessors, and she never neglects an occasion to do ample justice to their virtues and excellencies.

In her chapter on the American "idea of honour," she touches powerfully on a fault in the affairs of that country, which has latterly been made a matter of much vague declamation in those of our own; that is, the imputed tendency of "a tyrant majority" to control and oppress the rest of the nation. Her observations on this fact seem to us to be less vague than those of our parliamentary disputants. The shape in which it has presented itself to her mind, is that of the overweening authority of public opinion, arising out of a ridiculous timidity and slavish subservency of individuals, which prevent them from standing alone and asserting an unpopular truth. This has been rendered doubly offensive to her by its peculiar manifestation on the subject of Slavery, on which it has silenced the dictates of humanity, justice, and religion; making many otherwise worthy persons falsify their consciences, and turn hypocrites in evil. She has, however, discovered in it an all-pervading abuse, the common origin of many phenomena, in ap-

pearance of very different tendency and character. In the south, ostentatious extravagance, licentiousness, and habitual duelling; in the north, caution in uttering independent opinions, and in waiting for the world's fiat. On this subject Miss Martineau abounds in a strain of high-minded philosophy that amounts to eloquence:—

"What harm the 'force of public opinion,' or 'publicity,' can do to any individual; what injury 'bad hands' can inflict upon a good man or woman, which can be compared with the evil of living in perpetual caution, I cannot imagine. If men and women cannot bear blame, they had better hew out a space for themselves in the forest, and live there, as the only safe place. If they are afraid of observation and comment, they should withdraw from society altogether: for the interest which human beings take in each other is so deep and universal, that observation and comment are unavoidable wherever there are eyes to see, and hearts and minds to yearn and speculate. An honest man will not naturally fear this investigation. If he is not sure of his opinions on any matter, he will say so, and endeavour to gain light. If he is sure, he will speak them, and be ready to avow the grounds of them, as occasion arises. That there should be some who think his opinions false and dangerous is not pleasant; but it is an evil too trifling to be mentioned in comparison with the bondage of concealment, and the torment of fear. This bondage, this torment is worse than the worst that the 'force of public opinion' can inflict, even if such force should close the prospect of political advancement, of professional eminence, and of the best of social privileges. There are some members of society in America who have found persecution, excommunication, and violence, more endurable than the concealment of their convictions. • • •

"Whenever the time shall come for the Americans to discover all this, to perceive how miserable a restraint they have imposed upon themselves by this servitude to opinion, they will see how it is that, while outwardly blessed beyond all parallel, they have been no happier than the rest of the world. I doubt whether, among the large 'uneasy classes' of the Old World, there is so much heart-eating care, so much nervous anxiety, as among the dwellers in the towns of the northern States of America, from this cause alone. If I had to choose, I would rather endure the involuntary uneasiness of the Old World sufferers, than the self-imposed anxiety of those of the New: except that the self-imposed suffering may be shaken off at any moment. • • •

"There would be something amusing in observing the operation of this habit of caution, if it were not too serious a misfortune. When Dr. Channing's work on Slavery came out, the following conversation passed between a lady of Boston and myself. She began it with—

"Have you seen Dr. Channing's book?"

"Yes. Have you?"

"O no. Do not you think it very ill timed?"

"No; I think it well timed; as it did not come out sooner."

"But is it not wrong to increase the public excitement at such time?"

"That depends upon the nature of the excitement. But this book seems to have a tranquillising effect: as the exhibition of true principles generally has."

"But Dr. Channing is not a practical man. He is only a retired student. He has no real interest in the matter."

"No worldly interest; and this, and his seclusion, enable him to see more clearly than others, in a case where principles enlighten men, and practice seems only to blind them."

"Well: I shall certainly read the book, as you like it so much."

"Pray don't, if that is your reason."

"A reply to Dr. Channing's book soon appeared;—a pamphlet which savoured only of fear, dollars, and, consequently, insult. A gentleman of Boston, who had, on some important occasions, shown that he could exercise a high moral courage, made no mention of this reply for some time after it appeared. At length, on hearing another person speak of it as it deserved, he said, 'Now people are so openly speaking of that reply, I have no objection to say what I think of it. I have held my tongue about it hitherto; but yesterday I heard — speak of it as you do; and I no longer hesitate to declare that I think it an infamous production.'"

The author's remarks on imputed American vulgarities are just and fair:—

"I imagine that the English who have complained the most copiously of the vulgarity of American manners, have done so from two causes: from using their own conventional notions as a standard of manners, (which is a vulgarity in themselves;) and also from their intercourse with the Americans having been confined to those who consider themselves the aristocracy of the United States; the wealthy and showy citizens of the Atlantic ports. Foreign travellers are most hospitably received by this class of society; introduced to 'the first people in Boston,' 'in New York,' 'in Philadelphia;' and taught to view the country with the eyes of their hosts. No harm is intended here: it is very natural; but it is not the way for strangers to obtain an understanding of the country and the people. The traveller who chooses industriously to see for himself, not with European or aristocratic merely, but with human eyes, will find the real aristocracy of the country, not only in ball-rooms and back-parlours, but also in fishing-boats, in stores, in college chambers, and behind the plough. Till he has seen all this, and studied the natural manners of the natural aristocracy, he is no more justified in applying the word 'vulgar' to more than a class, than an American would be who should call all the English vulgar, when he had seen only the London alderman class."

On the style of conversation in America Miss Martineau thus expresses herself:—

"The most common mode of conversation in America I should distinguish as prosy, but without rich and droll. For some weeks, I found it difficult to keep awake during the entire reply to any question I happened to ask. The person questioned seemed to feel himself put upon his conscience to give a full, true, and particular reply; and so he went back as near to the Deluge as the subject would admit, and forward to the millennium, taking care to omit nothing of consequence in the interval. There was, of course, one here and there, as there is everywhere, to tell me precisely what I knew before, and omit what I most wanted: but this did not happen often: and I presently found the information I obtained in conversation so full, impartial, and accurate, and the shrewdness and drollery with which it was conveyed so amusing, that I became a great admirer of the American way of talking before six months were over. Previous to that time, a gentleman in the same house with me expressed pleasantly his surprise at my asking so few questions: saying that if he came to England, he should be asking questions all day long. I told him that there was no need of my seeking information as long as more was given me in the course of the day than my head would carry. I did not tell him that I had not power of attention sufficient for such information as came in answer to my own desire. I can scarcely believe now that I ever felt such a difficulty."

"They themselves are, however, aware of their tendency to length, and also to something of the literal dullness which Charles Lamb complains of in relation to the Scotch. They have stories of American travellers which exceed all I ever heard of them anywhere else: such as that an American gentleman, returned from Europe, was asked how he liked Rome: to which he replied that Rome was a fine city; but that he must acknowledge he thought the public buildings were very much out of repair. Again, it is told against a lady that she made some undeniably true remarks on a sermon she heard. A

preacher, discoursing on the blindness of men to the future, remarked 'how few men, in building a house, consider that a coffin is to go down the stairs!' The lady observed, with much emphasis, on coming out, that ministers had got into the strangest way of choosing subjects for the pulpit! It was true that wide staircases are a great convenience: but she did think Christian ministers might find better subjects to preach upon than narrow staircases. \* \* \*

"Yet there is an epigrammatic turn in the talk of those who have never heard of 'the art of conversation' which is supposed to be studied by the English. \* \* \*

"Some young men, travelling on horseback among the White Mountains, became inordinately thirsty, and stopped for milk at a house by the road-side. They emptied every basin that was offered, and still wanted more. The woman of the house at length brought an enormous bowl of milk, and set it down on the table, saying, 'One would think, gentlemen, you had never been weaned.' \* \* \*

"There cannot be a stronger contrast than between the fun and simplicity of the usual domestic talk of the United States, and the solemn pedantry of which the extreme examples are to be found there; exciting as much ridicule at home as they possibly can elsewhere. I was solemnly assured by a gentleman that I was quite wrong on some point, because I differed from him. Everybody laughed: when he went on, with the utmost gravity, to inform us that there had been a time when he believed, like other people, that he might be mistaken; but that experience had convinced him that he never was; and he had in consequence cast behind him the fear of error. I told him I was afraid the place he lived in must be terribly dull,—having an oracle in it to settle everything. He replied that the worst of it was, other people were not so convinced of his being always in the right as he was himself. There was no joke here. He is a literal and serious-minded man."

"I rarely, if ever, met with instances of this pedantry among the yeomanry or mechanic classes; or among the young. The most numerous and the worst pedants were middle-aged ladies. One instance struck me as being unlike anything that could happen in England. A literary and very meritorious village mantua-maker declared that it was very hard if her gowns did not fit the ladies of the neighbourhood. She had got the exact proportions of the Venus de Medici, to make them by: and what more could she do? Again, A sempstress was anxious that her employer should request me to write something about Mount Auburn: (the beautiful cemetery near Boston.) Upon her being questioned as to what kind of composition she had in her fancy, she said she would have Mount Auburn considered under three points of view:—as it was on the day of creation,—as it is now,—as it will be on the day of resurrection. I liked the idea so well that I got her to write it for me, instead of my doing it for her."

Her remarks on divorce will be new to many of our readers:—

"I have mentioned that divorce is more easily obtained in the United States than in England. In no country, I believe, are the marriage laws so iniquitous as in England, and the conjugal relation, in consequence, so impaired. Whatever may be thought of the principles which are to enter into laws of divorce, whether it be held that pleas for divorce should be one, (as narrow interpreters of the New Testament would have it); or two, (as the law of England has it); or several, (as the Continental and United States' laws in many instances allow,) nobody, I believe, defends the arrangement by which, in England, divorce is obtainable only by the very rich. The barbarism of granting that as a privilege to the extremely wealthy, to which money bears no relation whatever, and in which all married persons whatever have an equal interest, needs no exposure beyond the mere statement of the fact. It will be seen at a glance how such an arrangement tends to vitiate marriage: how it offers impunity to adventurers, and encouragement to every kind of mercenary marriages: how absolute is its oppression of the injured party: and how, by vitiating marriage, it originates and aggravates licentiousness to an incalculable extent. To England alone belongs the disgrace of such a method of legislation. I believe that, while there is little to be said for the legislation

of any part of the world on this head, it is nowhere so vicious as in England."

"Of the American States, I believe New York approaches nearest to England in its laws of divorce. It is less rigid, in as far as that more is comprehended under the term 'cruelty.' The husband is supposed to be liable to cruelty from the wife, as well as the wife from the husband. There is no practical distinction made between rich and poor by the process being rendered expensive: and the cause is more easily resumable after a reconciliation of the parties. In Massachusetts, the term 'cruelty' is made so comprehensive, and the mode of sustaining the plea is so considerably devised, that divorces are obtained with peculiar ease. The natural consequence follows: such a thing is never heard of. A long-established and very eminent lawyer of Boston told me that he had known of only one in all his experience. That it is wherever the law is relaxed, and, *ceteris paribus*, in proportion to its relaxation: for the obvious reason, that the protection offered by law to the injured party causes marriages to be entered into with fewer risks, and the conjugal relation carried on with more equality. Retribution is known to impend over violations of conjugal duty. When I was in North Carolina, the wife of a gamester there obtained a divorce without the slightest difficulty. When she had brought evidence of the danger to herself and her children,—danger pecuniary and moral,—from her husband's gambling habits, the bill passed both Houses without a dissenting voice."

"It is clear that the sole business which legislation has with marriage is with the arrangement of property; to guard the reciprocal rights of the children of the marriage and the community. There is no further pretence for the interference of the law, in any way. An advance towards the recognition of the true principle of legislative interference in marriage has been made in England, in the new law in which the agreement of marriage is made a civil contract, leaving the religious obligation to the conscience and taste of the parties. It will be probably next perceived that if the civil obligation is fulfilled, if the children of the marriage are legally and satisfactorily provided for by the parties, without the assistance of the legislature, the legislature has, in principle, nothing more to do with the matter. This principle has been acted upon in the marriage arrangements of Zurich, with the best effects upon the morals of the conjugal relation. The parties there are married by a form; and have liberty to divorce themselves without any appeal to law, on showing that they have legally provided for the children of the marriage. There was some previous alarm about the effect upon morals of the removal of such important legal restrictions: but the event justified the confidence of those who proceeded on the conviction that the laws of human affection, when not tampered with, are more sacred and binding than those of any legislature that ever sat in council. There was some levity at first, chiefly on the part of those who were suffering under the old system: but the morals of the society soon became, and have since remained, peculiarly pure."

The following opinions on female occupation will apply equally to English as to American manners:—

"In New England, a vast deal of time is spent in attending preachings, and other religious meetings: and in paying visits, for religious purposes, to the poor and sorrowful. The same results follow from this practice that may be witnessed wherever it is much pursued. In as far as sympathy is kept up, and acquaintanceship between different classes in society is occasioned, the practice is good. In as far as it unsettles the minds of the visitors, encourages a false craving for religious excitement, tempts to spiritual interference on the one hand, and cant on the other, and humours or oppresses those who need such offices least, while it alienates those who want them most—the practice is bad. I am disposed to think that much good is done, and much harm: and that, whenever women have a greater charge of indispensable business on their hands, so as to do good and reciprocate religious sympathy by laying hold of opportunities, instead of by making occupation, more than the present good will be done, without any of the harm."

"All America and some are so of their minds I think are rather: and it is distinguished for the number of ladies of the last, the use to them, and with more interest among many than among the literary. I did all the ladies of seeing a good one, except in the failure of all me. The attention is below criticism to any extension to me less than is said."

The same remark on T. "My own excellent as they instruments for there is yet restraint has United States already to violence to spirit increased: the benefits of that they have to think that States, especially the best means. This spreading idea there is a grove objects. The living at t From the pretty just ner of Miss expression it will tend at home, we enemy, and different fr religious op agree to man not the less of her hear her manifest enlarging the great will conde ber."

TOWARDS length, the Arts (which we would limited, a epoch, a c was, at fir Such mus primitive human, th is the do From the times of r shed which Architect represento the Egyptian Gothic i



"All American ladies are more or less literary: and some are so to excellent purpose: to the saving of their minds from vacuity. Readers are plentiful: thinkers are rare. Minds are of a very passive character: and it follows that languages are much cultivated. If ever a woman was pointed out to me as distinguished for information, I might be sure beforehand that she was a linguist. I met with a great number of ladies who read Latin; some Greek; some Hebrew; some German. With the exception of the last, the learning did not seem to be of much use to them, except as a harmless exercise. I met with more intellectual activity, more general power, among many ladies who gave little time to books, than among those who are distinguished as being literary. I did not meet with a good artist among all the ladies in the States. I never had the pleasure of seeing a good drawing, except in one instance; or, except in two, of hearing good music. The entire failure of all attempts to draw is still a mystery to me. The attempts are incessant: but the results are below criticism. Natural philosophy is not pursued to any extent by women. There is some pretension to mental and moral philosophy; but the less that is said on that head the better."

The same is also the case with the very clever remark on Temperance Societies:—

"My own convictions are, that Associations, excellent as they are for mechanical objects, are not fit instruments for the achievement of moral aims: that there is yet no proof that the principle of self-restraint has been exalted and strengthened in the United States by the Temperance movement, while the already too great regard to opinion, and subservience to spiritual encroachment, have been much increased: that, therefore, great as are the visible benefits of the institution, it may at length appear that they have been dearly purchased. I have reason to think that numbers of persons in the United States, especially enlightened physicians, (who have the best means of knowledge,) are of the same opinion. This is confirmed by the fact that there is a spreading dislike of Associations for moral, while there is a growing attachment to them for mechanical, objects. The majority will show to those who may be living at the time what is the right."

From these extracts our readers will obtain a pretty just idea both of the matter and the manner of Miss Martineau's book. Whatever impression it may give of American life, we think it will tend to diminish the number of persons, at home, who think every dissenter a natural enemy, and believe an Unitarian to be nothing different from an Atheist. Miss Martineau's religious opinions are not ours; neither do we agree to many others she entertains—but we do not the less willingly bear witness to the purity of her heart, the vigour of her intellect, and to her manifest power of elevating the character, of enlarging the views, and purifying the heart of the great majority of her countrymen, if they will condescend to peruse and to understand her.

Christian Art. By A. F. Rio.

[Second Notice.]

TOWARDS unravelling, if we may, at its full length, the nature of Mysticism in the Fine Arts (which only our observations here regard), we would suggest that, instead of this spirit being limited, as M. Rio imagines, to a creed, an epoch, a canton of Europe, or a coterie, all art was, at first, and for a very long period, mystical. Such must have been its state, because, among primitive societies, the outer world, the superhuman, the world of invisible, inscrutable beings, is the dominant concern and consideration. From the shapeless stone which stood during the times of rudest Eld for the Deity, and the simple shed which rose for his reception, Sculpture and Architecture were dedicated to him, or his idol representatives, directly or indirectly, throughout the several grades of Hindú, Mexican, Egyptian, Etruscan, Grecian, Arabian, and Gothic improvement, until these arts grew

common enough to be employed in secular purposes as well as sacred. And the same holds good with respect to pictorial art. Whatever the foundation (we believe it a sandy one) of that elegant fable about the Corinthian girl who sketched her lover's portrait from his shadow on the wall, painting, although like sculpture, doubtless taken from the human model, and perhaps sometimes applied to it, was principally used for the imaging out, and embellishment of, religious objects and actions, and the symbolizing of religious mysteries. This attempt towards fixing our meditative interest upon the ultra-mundane, towards affecting us through our "sympathies and believed relations with another world," whether by means of picture, statue, or temple set before us, constitutes, as we premised in our last notice, the mystical spirit of the arts.

When Europe was replunged into chaos during the dark ages, of course art sank along with it: but although neither was annihilated, we may look upon their resurrection as a second creation to both: and now the latter presents itself again under the aboriginal phase, demonstrating what we have conjectured about this by its analogous character; inasmuch as modern art too was, at first, and for a very long period, mystical. Religion became, once more, the dominant concern, and therefore produced a result precisely parallel. Whether we discriminate or confound the Byzantine and primitive Italian schools, matters not to the point involved: nor does the series of *Papal Portraits* at St. Paul's basilica jostle with our position, these having had a direct religious purpose—viz. to prove the apostolical succession of Roman bishops, and being also likenesses of reputed sacro-sanct personages—Christ's vicars upon earth. Byzantine or primitive Italian painting is the rudest form of mysticism in civilized art, if it may at all class itself under that name: early Mosaic differs little from either in spirit or merit. Crucifixes, Madonnas, Saints, evangelical acts, martyrdoms, miracles, &c., were the subjects which absorbed the barbarous skill and talent of every painter, sculptor, and musician: churches, chapels, &c. formed the principal, if not the sole body, of what deserved to be called architecture; for upon such edifices were the resources of the time expended, through devoutness, penitence, or apprehension. Considering the universal influence and superstitious sincerity of religion throughout those ages, it becomes almost needless to state so obvious a truth as that all the arts must have been then imbued, saturated, with the spirit of mysticism. True, those very times were nefarious and outrageous, but the more requisite, on that account, to be ultra-fervent during the fits of piety, and prodigal in propitiating the altars so often offended.

Cimabué, whose genius we think M. Rio would have better comprehended by enlarging his field of view beyond the subordinate merits of this artist, sought to ennoble and sublime the mystic of the Italo-Greek school. Here is his great title to honour; not, as amateurs frequently suppose, in mechanical improvements—correcting the unamiable goggle of the Greek Madonnas, or giving them rather less smoke-dried complexions. Even if we disallow him the Assisi frescos, against the evidence of Vasari and five ages, preferring the opinion of Rumohr (or rather that of the fierce anti-Florentine, P. della Valle, who first threw it out),—there are still the two grandiose pictures of Santa Maria Novella, and Santa Trinità, to approve Cimabué as a most potential innovator for his epoch. There is more: Dante's allusion to him in his poem—

Credette Cimabue nella pittura,  
Tener lo campo, ed ora ha Giotto il grido.

And further, the still remaining title of *Borgo Allegri* (joyful borough), which was so baptized from the rapture of a whole city pouring its population into the quarter where he exhibited his famous Madonna to Charles of Anjou. Our author is fond of referring, for a proof of the meritorious in mysticism, to popular suffrage, as deep-felt and unsophisticated, which indeed it must be, especially where most superstitious and unenlightened: does he think it no proof on the present occasion? or that it was gained by mere artistic and minute changes from the Byzantine method, ameliorations of which the people could not have been much more cognizant than so many bats or moles? Cimabué's popularity would alone dispose us to believe that some exaltation of the mystical spirit, some attainment of secret power over the religious feelings, was the true merit, the more effectual part of his innovation—that his pictures must have touched the soul, else their excellence could not have been intelligible to all, gentle and simple. But his two works above mentioned verify our supposition: M. Rio himself instances one for its impressiveness, and the felicity of its supernatural choir; while he omits the grand Prophetic figures which so awfully adorn the other. We are of opinion, that the first awakening blow which strikes the huge sloth, Public Understanding, is worth a thousand jogs which only make him snore aloud, stretch his jaws, and sleep again; nay, quite worth the goading which makes him, as soon as roused, move onward; for the creature has always proved himself easier to be driven a stage or so than to be once stirred up from his old slime and accustomed lair. We are of opinion, that the agent who first shook the public mind into a new course of action by the impulse of his genius, was the efficient innovator, far beyond him who innovated perhaps earlier, but only at home; and that he had equivalent merit with him who carried the innovation forward, because the second step, though a stride, demanded less effort than the first, though but a change of posture. Thus, with respect to painting, we look upon Cimabué as the efficient innovator, partly from his improvement of the manual process, but principally from his having breathed a noble spirit of life into the dull, degraded mysticism of the Byzantine school.\* Both these changes, however,—themselves, to some extent, the offspring of the public mind,—gave a projection to it, irresistible and universally observable, along a new line of movement. Hence it is, that while we regard Giotto as the first great legislator of modern painting, we cannot consider him, with M. Rio, as the founder. This title belongs to Cimabué, of whose discovery the shepherd-boy was heir adoptive, though with a divine endowment of his own—genius. Cimabué's true competitor is quite a different artist—Guido da Siena; his Madonna of San Domenico dates 1221, before the birth of the Florentine; and his claim as founder must be at once admitted, if mere departure from the Byzantine type were sufficient to establish it. This latter point we dispute: the improvement was too slight, and too much kept in a mountain-corner from the knowledge of strangers. Guido, we allow, may have painted other and still more innovative pictures; their effects, however, not being recorded, we must put them at zero as concerns this question. That he innovated under a bushel, is by no means probable, from the early excellence of the Siennese school, of which time-honoured Duccio has left such an admirable specimen in the cathedral.

Behind all these disquisitions about the source

\* This character was much owing to a whimsical tenet of the Greek church, that transcendent ugliness in his human form distinguished the being whom a more reverent theory would invest with all the personal attractions possible.

of artistic new light, a fundamental truth still perhaps remains to be developed sufficiently—viz. that the originator of modern painting was, in all likelihood, not a painter at all. Nicolo Pisano, or *Nicola dell'Urna*, as he is called from his famous marble altar at Bologna, seems to have been the great revolutioner who established the code of modern art—at least, he confessedly did that of modern sculpture; and the principal changes in painting appear ever to have followed those of sculpture, it being reasonable that imitative relief should follow real. Antique marbles, through themselves and Ghiberti's bronze gates of the Baptistery, inspired the Masaccio revolution; and the Verocchio or Leonardesque, the Buonarroti, the later Raffael, much of the Caracci, modifications. Begarelli's plaster-casts,—or his own, for he had learned to model,—suggested that marvellous change in pictorial science, the clair-obscure of Correggio. An earlier but kindred fact we take to be N. Pisano's influence upon Cimabue, Guido, Giotto, upon all the fathers of the Italian painting; and if so, behold our author's detested "paganism" exalting his beloved "Christian Art," and empowering mysticism to evolve its spirit! For Pisano drank all his artistic inspiration from antique sarcophagi—in particular from Countess Matilda's maternal tomb, whereon was sculptured, *proh pudor!* the heathen story of Hippolytus. One of Pisano's reliefs may be seen graven in Ottley's Designs: it is deeply imbued with religious feeling, and besides, with a feeling for execution altogether distinct from the Byzantine, which has little or none. What, then, had painters to do but adopt the principles of his draughtsmanship as far as requisite for their own art, and, having freed their hands from the Byzantine fetters, revolutionize it throughout? Power of design was alone wanting for this purpose, and Nicolo's works, scattered from Pisa to Orvieto, were a general school of instruction to teach it.

Art, as we have said, could have been nothing in these primitive times but mystical, however hideous or barbarous. Religion was either the main-spring, or the balance, or the regulator, of the whole social machine: even plunderers of the church presented it with statues or pictures. Another world, seen through the haze of credulous fear or hope, with all its terrible as well as splendid imagery, engaged the thoughts and feelings of mankind. Artists were mostly operatives for the church, which stood forth their chief patron and employer; giving their genius scope on its walls, their skill opportunity in its numberless ornaments, rich moveables and fixtures, limiting them alone to the representation of sacred particulars. Thus Giotto, although of a temperament as gay as Cimabue's was saturnine, cultivated throughout his works that serious vein of the mind, Mysticism, there being yet no call from the world upon artists for works of a common life and merely secular nature. Giotto's colouring has somewhat the cheerful tone of his mental complexion about it, but he could at most soften the harsh mysticism of the time, and give its sternness a grace that should not destroy its solemnity. He it was who defecated art from its Byzantine ingredients: painting in Italy became national under his auspices, and some would contend Florentine moreover, as even the Siennese school sank beneath the predominance of his throughout the peninsula. Simone Memmi, the friend of Petrarch, and portraitist of Madonna Laura, is named by the former abreast with Giotto; but perhaps a juster parallel might be drawn between this champion of Siena and Giotto's follower, Taddeo Gaddi, whose respective works, side by side in the Spanish Chapel, are of equal, but very opposite, pretensions. Both are mystical painters; as are

likewise all the Giotteschi—Taddeo being the most exclusive—and Stefano, in whom we find some tendency towards profane improvements, or what our author would denounce as "naturalism," the least. But the truth is, Giotto had as much tendency of the kind, and was as much of a naturalist, as he could make himself; he studied the naked, and perspective effects, with all the good-will, though not the success, of Stefano: neither could he ever have ameliorated Mysticism as he did without acquiring, beforehand, artistic facilities—without applying those same carnal means to refine and exalt it.

Andrea Orcagna, celebrated for his masterdom in the three sister arts, was son of a sculptor, and moral descendant of another sculptor, Andrea Pisano, whose bronze door of the Baptistery led the way to Ghiberti's; and who, as compatriot and fellow-labourer of Giovanni Pisano, son to Nicolo, connects Orcagna and his school with the latter. This artist, however, put his imagination to learn from a poet as its best tutor—Dante: at Pisa the terrific mysteries of Death, Judgment, and Hell, are Dantesqued by Orcagna; at Florence are set forth, in a like style, the 'Malebolgia,' now destroyed by restoration, and the Paradise—a nearer approach than had been yet made to the ethereal summit of mysticism.

In the progress of primitive art, as we have observed, its mystic beauty augments with its artistic power; but it augments to a certain point only, and here reaches its maximum, its station of fullest and highest brightness. This, then, is the most attractive and interesting point of primitive mysticism; where is it? It is that point up to which the artistic spirit has done all it could as a subsidiary, nothing as principal—all to aid, nothing to overwhelm—up to which it has gone, not for its own advancement, but the promotion of its ally. That point being passed, decadence of mystic beauty, and diminution of its lustre ensue: the artistic spirit overmasters it, which is reasonable and right, however some may regret it, because art should have for its end its own perfection. Besides, we may see from Michaelangelo's works that highly-refined art militates with primitive mysticism alone; had there been less superfluous display of drawing in his Chapel, it would have gained much on the artistic score, and lost nothing on the mystical. We may lament, however, that primitive mysticism stood for so short a time at its point of culmination. Soon after the time of Orcagna, two Florentines, Masolino and Masaccio, by amplifying the powers of art, enlarged its domain so as to include the natural and classical as well as the mystical provinces; instead of being subordinate to any of them, it, in fact, comprises all these; but the two former, as newly discovered, were now almost alone tilled, while the latter was, to the same degree, neglected. Primitive mysticism felt itself forsaken, and saw that art, which had been its humble helpmate, began to hold it in scorn. It retired to the monasteries and mountain fastnesses, where, collecting all its strength, it commenced a vain struggle with its too powerful foe. Perhaps the interest thrown over a dying system gained it proselytes and champions; a state of persecution, so to say, probably endeared it the more among its disciples, determined them to a still more strenuous exertion in its cause, and made them cling with greater fondness to their own peculiar observances, repudiating, as far as possible, all practices until now common to them and their opponents. A spirit of exclusive affection for mysticism, of amiable bigotry somewhat like this, seems to have imbued the pious nature of Fra Giovanni Angelico da Fiesole. Though living contemporaneous with Ghiberti, Uccello, Masolino, and Masaccio, under

whom naturalism became popular, he not only rejected the artistic aids which that offered, but with a feeling perhaps of gentle pride in the sufficiency of mysticism to itself, declined, as far as he could, the use of those which all the mystical painters before him had, to their great ease, adopted from the materialist department. Colours he embraced, considering it, when pure and iridescent, a celestial attribute; design he cultivated, but only so far as it was requisite for giving delicacy of expression,—expression by its chastened delicacy often evanescing into the passionless serene, most appropriate to his angelic personages, most difficult to reach without losing expression altogether. While the earlier artists attempted all the naturalism they could hope to attain, he avoided all he could dispense with: form, so important in Masaccio's chapel, he concealed under modest lengths and folds of drapery; draping, likewise, much studied there, he studied not, though the loose long virgin gowns which he gave to his angels, seldom want an artless grace of disposition, even where they fall in channels or wrinkles about the feet; his manner of composing was simple and traditional: clair-obscure, or the nice balance and neat effects of light and shade, he left to the artificers above mentioned. Appositely, indeed, did he obtain the baptismal name of Angelico, still more expressively the popular one of Fra Beato; for if ever man's spirit were so on earth, of a truth his was angelical and blessed. From the fine fanaticism of his taste, and the verve of his rapturous imagination, he soars far above all the primitive painters, to the same high level with Michaelangelo himself in mystical art. These are the two greatest names in modern painting of that denomination. Both were transcendent intellects: Fra Beato perhaps the more ethereal, his spirit ever floating itself upwards, like the fabulous bird of Paradise, to the brightest, purest regions, farthest away from earth and from earthly soil,—hovering, as it were, at heaven-gate, to bring back glimpses of the radiant scenes within. None other of their brethren exalted the soul beyond its sublunary range of contemplation to so lofty a sphere, which is the sovran act of genius: and in this respect the most learned and the simplest among artists, find themselves assimilated, and side by side. We observe a second point wherein they resemble: each rarely ventures with success out of his own realm; Michael's is the terrific, Fra Beato's the beautiful, sublime of mysticism. On some few occasions, as the Delphic Sibyl, the Eve, the Cleopatra, Buonarroti has, indeed, transgressed his bounds, and clomb into the fold of Beauty as the grand thief Lucifer into the garden of Eden; but Fra Beato, by what our author calls the "glorious impuissance" of his nature, ever fails in depicting the fierce and the fearful: so that the left sides of his 'Last Judgments,' for example, are feeble to admiration, from his want of power to conceive and represent the sinful passions; while he displays on the right sides of the very same pictures, Virtue and Innocence under such a multitude of distinct and expressive forms as show how familiar they must have been to him. In his 'Coronations' and 'Assumptions,' enthusiasm could gaze for ever on those beautiful virgin Hierarchs he has drawn, brow-bound with resplendent wreaths, or glories, or the radiance of their own ineffable candour—those seraphic bands around the throne of Light, lifting up their solemn-sweet faces to receive and breathe back its effluence amid songs of gentle exultation and praise, or pointing their slim golden tubes, through which only the purest strains of music can flow, to bear aloft the one endless cry of Hallelujah from countless worlds beneath, towards the Creator; here a single Beatitude pacing the clouds in

meditative raising to each other—verse—love every look glow over atmosphere selves—of the very bright of painting it is: in the chari in the chari deep religio had flown u Here indeed the antique truth: at l attain some he slumber delineate c finished his single fine in the Brit and other l lightened c diastical see Benozzo cism of Fr Masaccio works of effulgent, colour, bec pictures, a nor harmo But there Fra Beato quite alon does not c too much was almo after the della Port would in to Fra Be his charac genius sce had be p which the beautiful Next to ranks the be consi step, how the Umb step is c lowlands was hom rather de mysterie lent him: common Families themselves familiar with an transcen the seve little of the larg absorbed future. two or th Beato sprang this has but wou forth al upon th yet ext of Italy populat lugubri



meditative rapture—there a bevy of saints turning to each other with smiles of speechless converse—love and unutterable joy beaming from every look of these Etherealities, spread a glow over the amber floor, and through the atmosphere itself of Paradise—we forget ourselves—of the picture. Assuredly this was the very brightest pinnacle on which the genius of painting ever stood: none was nearer to the skies: it bespeaks a kind of translation thither in the chariot of mysticism. Elysium may be said to have opened to the visionary during his deep religious entrancements, when the spirit had flown up to its native regions for a time. Here indeed does the legend about Bartolomeo, the antique painter, almost turn itself into a truth: at least, when applied to Fra Beato, it attains something like verisimilitude: that while he slumbered from exhaustion in attempts to delineate celestial and saintly beauty, an angel finished his work! There is not, we believe, a single fine specimen of Frate Angelico's painting in the British Empire, filled with 'Dead-game' and other Dutch pictures to its roofs! Our enlightened countrymen know as little of his paradisaical scenes as of Paradise itself.

Benozzo Gozzoli intermingles with the mysticism of Fra Beato's style, a good deal of the Masaccio secularity. Gilding, which in the works of Frate, where every face and form is effulgent, seems to blend itself as a natural colour, becomes a mere decoration in most other pictures, and was neither so adroitly economized nor harmonized by Benozzo as by his prototype. But there could have been no more than one Fra Beato: as a pure mystical painter he stands quite alone and unparalleled. Michaelangelo does not come under this denomination; he had too much earth about him; and art with him was almost ever too artistic. Raphael certainly, after the 'Dispute,' fell from heaven. Baccio della Porta, commonly called Fra Bartolommeo, would in a simpler age have approached nearer to Fra Beato than perhaps any other artist, for his character was all but as angelic, though his genius scarce as refined: or even in his own age, had he persisted to cultivate his first style, of which the Florence Gallery contains two such beautiful miniature examples.

Next to the Fesulan, or pure mystical school, ranks the Umbrian—which Pietro Perugino may be considered to represent. Though but one step, however, from the heights of mysticism to the Umbrian ledge, from Beato to Perugino, the step is cliff deep: we come down nearly to the lowlands of this style at once. Pietro's genius was homely and proletarian, his religious sense rather deep than exalted, his faith in the church mysteries more implicit than impassioned. He lent himself to the burgher taste: delineated the common mystical subjects, Madonnas, Holy Families, Depositions, those which addressed themselves to humbler pietists through the more familiar sympathies and more obvious relations with another world. He had none of Fra Beato's transcendentalism, was never like him rapt into the seventh heaven of religious ecstasy, was little of what a supreme mystic poet must be in the largest measure not immoderate—abstract, absorbed, contemplative of the outer and the future. We cannot assent to M. Rio's idea that two or three miniature paintings dropped by Fra Beato at Perugia were the seeds from which sprang the Peruginese or Umbrian school: this has too much the air of a fancy hypothesis: but would rather, according to the principles set forth above, consider Perugino's style as founded upon the old primitive remain of mystical art, yet extant throughout the less civilized portion of Italy, and still at his time venerable to its population. Pathos, however rude, however lugubrious, characterized this antique style;

pathos, not poetic aspiration like Fra Beato's, may be said to constitute Perugino's distinguishing, surpassing merit: in this he far outgoes all other painters; by virtue of this do his pictures imprint themselves on the heart deeply and indelibly. Carlo Dolce, whose sole redemption from contempt is his pathos, comes no more into comparison with Perugino than the tears of a Magdalen penitent with the agony and bloody sweat of a martyr. Carlo was a late disciple of mysticism,—which, however, he debased, not upheld: his feeble expressiveness is that of a sick lady-artist, or a male artist dead in the hand. Raphael, with much more of general expressive power than Perugino, has less of pathetic: he had less turn for mysticism too, even his earlier works recommending themselves rather by grace, mortal beauty, draughtmanship, draping, and composition, by their artistic and dramatic excellence, than their spiritual attractions. Splendid and full of charms as the 'Sposalizio' may be, it is deficient in deep, all-absorbed feeling for the subject; there is far more apparent for the art. This remark might perhaps embrace all his Madonna pictures, Holy Families, &c. which present little else than blooming young women and fine boys; such as the 'Belle Jardinière,' 'Madonna dell' Impannata,' 'Del Passaggio,' &c.; however exquisite these works are, and beyond Perugino's, in numberless particulars. The truth probably is, that the mystical and artistic spirit each restricts or represses the other. As to ourselves, we are content with either, not at all regretting, with antiquarian connoisseurs, that Raphael deserted his earlier religious style for his later profane; but, on the contrary, glad that he chose to furnish us with so much ground for admiration in both. Let us subjoin that to the last, and throughout, he retained a mystical feeling and faculty; of which his 'Dispute,' 'St. Cecilia,' 'Transfiguration,' &c., are proofs, if they cannot be looked upon as pure or perfect specimens. Like Buonarroti, he devoted his genius rather to art itself, than to one subject of it—the religious.

Interesting notices might be given of many other artists whose renown at least is familiar to all European nations except the Turks and the English; we have not space to enumerate a tithe of them—Nicolo de Foligno, Gerino, Credi, Ridolfo Ghirlandajo, Luca della Robbia, Gaudenzio di Ferrara. Over innumerable works by these disciples of mysticism, our travellers pass with a glazed eye to fix their admiration upon huge tarpaulin pieces of "effect" by Caravaggio or Guercino, after the pictorial tariff set down in Madame Starke, for regulating the expenditure of applause. Unable to discern the recondite beauties lying under the formality of these old-fashioned pictures, wooden is the epithet applied to them by those who have a vast deal more of the block about themselves. But this by parenthesis. Pinturicchio and Garofalo are two celebrated mystic painters, the latter known in England by his most insignificant works, the former not known at all. Francesco Francia belongs to the same domestic school of mysticism as Perugino,—differing, however, much as to his manner, which has less depth of expression, with more sweetness and calm fixedness of character, sometimes scarce distinguishable from the inanimate, a clearer tone of colour, and a homeliness not at all plebeian. His 'Madonna and Child,' at Munich, is a star beside which even the most brilliant work of Rubens there becomes an *ignis fatuus*, tintured by the impure soil whence it sprang. Giacomo Francia imitated, seldom equalled, never surpassed his father. Gentil da Fabriano, well-known, our author observes, by excellent works in his native town as an artist, has more reputation as a missionary of the mystic art from Venice to Naples.

But we would here again suggest that Venice had its own primitive school of mysticism, upon which Giotto first, and Gentil afterwards, enabled her to graft the Florentine and Umbrian styles respectively, by no means planting the Mystical here as in new ground. Many works still extant prove the pre-existence of it among native artists of Murano, and its high cultivation more recently by the Vivarini in particular. Gentil, a disciple or condisciple of Fra Beato, does not seem to have bequeathed much of the Angelic style to Venice, but yet a somewhat more elevated one than Umbria became heir to. Jacopo Bellini was his pupil, whose sons, Gentile and Giovanni, carried the school of mysticism to its utmost height in the northern states, and to a point surpassed by the Fesulan and loftiest Florentine alone in all Italy. Their subjects, though never so ultra-mundane as those of Orcagna and Beato, are seldom as familiar as those of Perugino and Francia: even to their Madonna pictures and Ex Votos a peculiar gravity of expression, a sombreness of hue and shadowing, lends indescribable grandeur. Without either the pathos or sweetness of pencil that severally distinguished the two Umbrians, Gian Bellini far excelled them in sublimity of conception, design, and character; all of which, as well as his deep, solemn splendour of colouring, evince their impressiveness by the influence they manifestly had upon all the works of his pupil Giorgione, however rebelled against in the later. That "grandiosità" from which Giorgio Barbarelli obtained his augmentative Giorgione, was, under a severer form, the noble secret of Bellini's excellence also. How well even the ruins of his picture at S.S. Giovanni e Paolo sustain the majesty of that side of the church against Titian's masterpiece on the other!—We can but call over some few other names of Venetian mystical painters: Cima, Carpaccio, Girolamo Santa Croce, Basaiti.

It was our intention to have taken a brief review of Modern Art, as a seceder from the principles, once so catholic, of Mysticism; to examine how far this secession had been necessary or capricious, reasonable or unwise, beneficial, vain, or disadvantageous; how far re-conversion might be feasible if desirable, and in what way, by what means, under present circumstances, would Mystical Art probably tend to exalt that which it could not degrade much further—Art as now practised. But we must reserve our design, at least for the present.

*The Adventures of Captain Bonneville; or, Scenes in the Rocky Mountains of the Far West.* By Washington Irving, Esq. 3 vols. Bentley.

SECOND thoughts are not always the best,—at least in authorship; and this book, which may be called a sequel to 'Astoria,' could hardly be as fresh and interesting as its predecessor. Owing to the full, as we do, the value of such works when executed in a right spirit, each of which, we conceive, furnishes its tributary atom to the great history of the natural productions and aboriginal inhabitants of America, one day to be written,—owing to the full the charm which every narrative of enterprise, and endurance, and discovery, must possess in a greater or less degree,—we must not be misunderstood, if we confess our willingness to cease, for awhile, from the subject; to permit the chapter of prairies and caches, swamps, wigwams, bark-canoes, and their dusky occupants, to remain closed for a period. Our readers, however, may be less easily wearied than ourselves; and there are a large class—the young, and those who cater for their amusement, to whom any well-told tale of travel and peril is always acceptable. To such we

commend these 'Adventures of Captain Bonneville,' Mr. Irving's name being a guarantee for their being introduced to the world with all the graces which a style, simple, earnest, and finished, can give them.

It was at the table of Mr. Astor, that Mr. Irving made acquaintance with Captain Bonneville. He—we mean the Captain—had just returned from a three years' expedition among the Rocky Mountains, on which he had started, partly with the intention of hunting and trading, with an eye, too, to the collection of statistical information,—but principally, we suspect, to gratify that inborn appetite for adventure, which has made many a farmer's boy, in merry England, leave herd and homestead, and betake himself to the sea; and which, in America, must be constantly stirring up the imaginative and daring to penetrate those wilds and fastnesses of their continent, where, as yet, the foot of man has rarely been. We islanders, who are surrounded by civilization, and cannot reach beyond its influences, can hardly picture to ourselves the temptations which must beset those, who have so much of what is mysterious and unknown lying, as it were, not far beyond their very thresholds. Furnished with the necessary funds and equipments by a friend, who gave himself readily to the scheme of a trading enterprise, Captain Bonneville placed himself at the head of a strong band of hunters and trappers. We should have followed his wanderings among the Rocky Mountains step by step, touching on the individual adventures to which they gave rise, had we not recently travelled over a work so similar in character. Besides, the end of the narrative is wanting to us; two volumes (and the second incomplete) being all that we have yet received, for which reasons we must content ourselves with drawing upon it for a few insulated passages and descriptions.

Of the tawdry, bragging, free trappers and their wives, little less tawdry and bragging, we shall say nothing; giving, in preference, a pair of Indian sketches. The first has some features which are new to us. The hunting party had got into a barren country, which scarcely produced game enough to keep them alive.

"In this way they starved along until the 8th of October, when they were joined by a party of five families of Nez Percés, who in some measure reconciled them to the hardships of their situation, by exhibiting a lot still more destitute. A more forlorn set they had never encountered: they had not a morsel of meat or fish; nor anything to subsist on, excepting roots, wild rosebuds, the barks of certain plants, and other vegetable productions; neither had they any weapon for hunting or defence, excepting an old spear: yet the poor fellows made no murmur nor complaint; but seemed accustomed to their hard fare. If they could not teach the white men their practical stoicism, they at least made them acquainted with the edible properties of roots and wild rosebuds, and furnished them a supply from their own store.

"The necessities of the camp at length became so urgent, that Captain Bonneville determined to despatch a party to the Horse prairie, a plain to the north of his cantonment, to procure a supply of provisions. When the men were about to depart, he proposed to the Nez Percés that they, or some of them, should join the hunting party. To his surprise, they promptly declined. He inquired the reason for their refusal, seeing that they were in nearly as starving a situation as his own people. They replied that it was a sacred day with them, and the Great Spirit would be angry should they devote it to hunting. They offered, however, to accompany the party if it would delay its departure until the following day; but this the pinching demands of hunger would not permit, and the detachment proceeded.

"A few days afterwards, four of them signified to Captain Bonneville that they were about to hunt.

"What!" exclaimed he, "without guns or ar-

rows; and with only one old spear? What do you expect to kill?"

"They smiled among themselves, but made no answer. They prepared for the chase with a natural piety that seems to have been edifying to the beholders. They performed some religious rites, and offered up to the Great Spirit a few short prayers for safety and success; then, having received the blessings of their wives, they leaped upon their horses and departed, leaving the whole party of Christian spectators amazed and rebuked by this lesson of faith and dependence on a supreme and benevolent Being. \* \*

"In fact, the antibelligerent policy of this tribe, may have sprung from the doctrines of Christian charity, for it would appear that they had imbibed some notions of the Christian faith from Catholic missionaries and traders who had been among them. They even had a rude calendar of the fasts and festivals of the Romish church, and some traces of its ceremonies. These have become blended with their own wild rites, and present a strange medley; civilized and barbarous. On the sabbath, men, women and children array themselves in their best style, and assemble round a pole erected at the head of the camp. Here they go through a wild fantastic ceremonial; strongly resembling the religious dance of the Shaking Quakers; but from its enthusiasm, much more striking and impressive. During the intervals of the ceremony, the principal chiefs who officiate as priests, instruct them in their duties, and exhort them to virtue and good deeds.

"There is something antique and patriarchal," observes Captain Bonneville, "in this union of the offices of leader and priest; as there is in many of their customs and manners, which are all strongly imbued with religion."

"The only excesses indulged in by this temperate and exemplary people, appear to be gambling and horseracing. In these they engage with an eagerness that amounts to infatuation. Knots of gamblers will assemble before one of their lodge fires, early in the evening, and remain absorbed in the chances and changes of the game until long after dawn of the following day. As the night advances, they wax warmer and warmer. Bets increase in amount, one loss only serves to a greater, until in the course of a single night's gambling, the richest chief becomes the poorest varlet in the camp."

The Crows, it will be remembered, are the scamps of the desert; quick, cunning, revengeful, and notorious thieves. But we could desire nothing better than a gazetteer of the Indian "hunting grounds," given in the poetical fashion wherewith the Crow describes his own country.

"The Crow country, said he, is a good country. The Great Spirit has put it exactly in the right place; while you are in it you fare well, whenever you go out of it, which ever way you travel, you will fare worse.

"If you go to the south, there you have to wander over great barren plains; the water is warm and bad, and you meet the fever and ague.

"To the north it is cold; the winters are long and bitter, and no grass; you cannot keep horses there, but must travel with dogs. What is a country without horses!

"On the Columbia they are poor and dirty, paddle about in canoes, and eat fish. Their teeth are worn out; they are always taking fishbones out of their mouths. Fish is poor food.

"To the east, they dwell in villages; they live well; but they drink the muddy water of the Missouri—that is bad. A Crow's dog would not drink such water.

"About the forks of the Missouri is a fine country; good water; good grass; plenty of buffalo. In summer, it is almost as good as the Crow country; but in winter it is cold; the grass is gone; and there is no salt weed for the horses.

"The Crow country is exactly in the right place. It has snowy mountains and sunny plains; all kinds of climates and good things for every season. When the summer heats scorch the prairies, you can draw up under the mountains, where the air is sweet and cool, the grass fresh, and the bright streams come tumbling out of the snow banks. There you can hunt the elk, the deer, and the antelope, when their

skins are fit for dressing; there you will find plenty of white bears and mountain sheep.

"In the autumn, when your horses are fat and strong from the mountain pastures, you can go down into the plains and hunt the buffalo, or trap beaver on the streams. And when winter comes on, you can take shelter in the woody bottoms along the rivers; there you will find buffalo meat for yourselves, and cotton-wood bark for your horses; or you may winter in the Wind river valley, where there is salt weed in abundance.

"The Crow country is exactly in the right place. Everything good is to be found there. There is no country like the Crow country."

The following anecdote has redeeming traits, which we are bound to offer as a set-off to our sweeping condemnation of the Crow's character.

"Mr. Robert Campbell, in the course of one of his trapping expeditions, was quartered in the village of Arapoosh, and a guest in the lodge of the chieftain. He had collected a large quantity of furs, and, fearful of being plundered, he deposited but a part in the lodge of the chief; the rest he buried in a cache. One night, Arapoosh came into the lodge with a cloudy brow, and seated himself for a time without saying a word.

"At length, turning to Campbell, 'You have more furs with you,' said he, 'than you have brought into my lodge.'

"I have," replied Campbell.

"Where are they?"

"Campbell knew the uselessness of any prevarication with an Indian; and the importance of complete frankness. He described the exact place where he had concealed his peltries.

"'Tis well," replied Arapoosh; 'you speak straight. It is just as you say. But your cache has been robbed. Go and see how many skins have been taken from it.'

"Campbell examined the cache, and estimated his loss to be about one hundred and fifty beaver skins.

"Arapoosh now summoned a meeting of the village. He bitterly reproached his people for robbing a stranger who had confided to their honour; and commanded that whoever had taken the skins, should bring them back: declaring that, as Campbell was his guest and an inmate of his lodge, he would not eat or drink until every skin was restored to him.

"The meeting broke up, and every one dispersed. Arapoosh now charged Campbell to give neither reward nor thanks to any one who should bring in the beaver skins, but to keep count as they were delivered.

"In a little while the skins began to make their appearance, a few at a time; they were laid down in the lodge, and those who brought them departed without saying a word. The day passed away. Arapoosh sat in one corner of his lodge, wrapped up in his robe, scarcely moving a muscle of his countenance. When night arrived, he demanded if all the skins had been brought in. Above a hundred had been given up, and Campbell expressed himself contented.

"Not so the Crow chieftain. He fasted all that night, nor tasted a drop of water. In the morning, some more skins were brought in, and continued to come, one and two at a time, throughout the day: until but a few were wanting to make the number complete. Campbell was now anxious to put an end to this fasting of the old chief, and again declared that he was perfectly satisfied. Arapoosh demanded what number of skins were yet wanting. On being told, he whispered to some of his people, who disappeared. After a time the number were brought in, though it was evident they were not any of the skins that had been stolen, but others gleaned in the village.

"Is all right now?" demanded Arapoosh.

"All is right," replied Campbell.

"Good! Now bring me meat and drink!"

"When they were alone together, Arapoosh had a conversation with his guest.

"When you come another time among the Crows," said he, "don't hide your goods: trust to them and they will not wrong you. Put your goods in the lodge of a chief, and they are sacred; hide them in a cache, and any one who finds will steal them. My

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people have now given up your goods for my sake; but there are some foolish young men in the village, who may be disposed to be troublesome. Don't linger, therefore, but pack your horses and be off."

"Campbell took his advice, and made his way safely out of the Crow country. He has ever since maintained, that the Crows are not so black as they are painted. 'Trust to their honour,' says he, 'and you are safe: trust to their honesty and they will steal the hair off your head.'"

*Early Recollections, chiefly relating to the late Samuel Taylor Coleridge, during his long residence in Bristol.* By Joseph Cottle. 2 vols. Longman & Co.

As an apology for publishing this work, Mr. Cottle observes, "My opportunities were the most favourable for acquiring a thorough knowledge of the subject, in consequence of my having been exclusively privileged with intercourse and correspondence with Mr. C. during the whole of his residence in and near Bristol." Mr. Cottle we sincerely believe to be a very amiable and excellent man—but it is but too evident that he might have lived with Coleridge till doomsday without acquiring a thorough knowledge of his subject—without being able to give us what alone is wanting, and what alone the public have a right to require, a clear and philosophic estimate of Coleridge's character—a bold vigorous sketch of the moral and intellectual man, drawn with such freedom and spirit as should have made "the old man eloquent" to live and breathe again. On the contrary, the thousand infirmities of an imperfect being—"nature's livery, or fortune's star"—which the vast powers of the living man contrived to throw into natural and subordinate shadow, are here thrust prominently, and therefore unnaturally, forward; and the anxious reader is left to build up, if possible, his intellectual giant out of the fragmentary rubbish of Mr. Cottle's Recollections.

There is only one brief passage in these two volumes which has for us the slightest interest. We allude to the arrival of the Pantisocrators at Bristol, on their way to the banks of the Susquehanna. The scheme appears to have been as visionary and baseless as a dream; the whole party, whose talk, however, was of freighting ships, &c., had not ten pounds among them to pay their lodging bill; that Coleridge should not have paused in "the height of his great argument" to consider of the means of accomplishing his purpose, is easily understood. It was but a fore-shadowing of all his after life—but that others should have embarked with him in the shapeless project, is indeed extraordinary, hardly to be explained by their youth and inexperience. We shall extract the more interesting particulars from Mr. Cottle's narrative:—

"At the close of the year 1794, a clever young quaker, of the name of Robert Lovell, who had married a Miss Fricker, informed me, that a few friends of his from Oxford and Cambridge, with himself, were about to sail to America, and on the banks of the Susquehanna, to form a 'Social Colony'; in which there was to be a community of property, and where all that was selfish was to be proscribed. None, he said, were to be admitted into their number, but tried and incorruptible characters; and he felt quite assured, that he and his friends would be able to realize a state of society, free from the evils and turmoils that then agitated the world, and present an example of the eminence to which men might arrive under the unrestrained influence of sound principles. He now paid me the compliment of saying, they would be happy to include me in this select assemblage, who, under a state, which he called PANTISOCRACY, were, he hoped, to regenerate the whole complexion of society, and that, not by establishing formal laws, but by excluding all the little deteriorating passions; injustice, 'wrath, anger, clamour,

and evil speaking,' and thereby setting an example of 'Human Perfectability.'

"Young as I was, I suspected there was an old and intractable leaven in human nature, that would effectually frustrate these airy schemes of happiness, which had been projected in every age, and always with the same result. At first the disclosure so confounded my understanding, that I almost fancied myself transported to some new state of things, while images of patriarchal and pristine felicity stood thick around, decked in the rainbow's colours. A moment's reflection, however, dissolved the unsubstantial vision, when I asked him a few plain questions.

"How do you go? said I. My young and ardent quaker friend instantly replied, 'We freight a ship, carrying out with us, ploughs, and all other implements of husbandry.' The thought occurred to me, that it might be more economical, to purchase such articles in America; but not too much to discourage the enthusiastic aspirant after happiness, I forbore all reference to the prolific accumulation of difficulties to be surmounted, and merely inquired, who were to compose his company? He said that only four, had, as yet, absolutely engaged in the enterprise; Samuel Taylor Coleridge, from Cambridge; (in whom I understood the plan to have originated;) Robert Southey, and George Burnet, from Oxford, and himself. 'Well,' I replied, 'when do you set sail?' He answered, 'Very shortly. I soon expect my friends from the Universities, when all the preliminaries will be adjusted, and we shall joyfully cross the blue waves of the Atlantic.' 'But,' said I, 'to freight a ship, and sail out in the high style of gentlemen agriculturists, will require funds. How do you manage this?' 'We all contribute what we can,' said he, and I shall introduce all my dear friends to you, immediately on their arrival in Bristol."

Robert Lovell (though inexperienced, and constitutionally sanguine) was a good specimen of the open frankness which characterizes well-informed quakers; and he excited in me an additional interest, from a warmth of feeling, and an extent of reading, above the ordinary standard of the estimable class to which he belonged. \*

"One morning, shortly after, Robert Lovell called on me, and introduced Robert Southey. Never will the impression be effaced, produced on me by this young man. Tall, dignified, possessing great suavity of manners; an eye, piercing, with a countenance full of genius, kindness, and intelligence. I gave him at once the right hand of fellowship, and, to the present moment, it has never, on either side, been withdrawn. I had read so much of poetry, and sympathized so much with poets in all their eccentricities and vicissitudes, that, to see before me the realization of a character, which, in the abstract, most absorbed my regards, gave me a degree of satisfaction, which it would be difficult to express.

"I must now make a brief reference to George Burnet, who, in this epidemic delusion, had given his sanction to, and embarked all his prospects in life, on this Pantisocratical scheme. He was a young man, about the age of twenty; the son of a respectable Somersetshire farmer, who had bestowed on him his portion, by giving him an University education, as an introduction to the Church, into which he would probably have entered, but for this his transatlantic pursuit of happiness. His talents were not conspicuous, but his manners were unpresuming, and honesty was depicted on his countenance. He possessed also that habitual good temper, and those accommodating manners, which would prove a desirable accession, in any society; and it soon appeared, without indicating any disrespect, that his was a subordinate part to act in the new drama, and not the less valuable, for its wanting splendour.

"After some considerable delay, it was at length announced, that, on the coming morning, Samuel Taylor Coleridge would arrive in Bristol, as the nearest and most convenient port; and where he was to reside but a short time, before the favouring gales were to waft him and his friends across the Atlantic. Robert Lovell, at length, introduced Mr. C. I instantly desecrated his intellectual character; exhibiting as he did, an eye, a brow, and a forehead, indicative of commanding genius. Interviews succeeded, and these increased the impression of respect,

Each of my new friends read me his productions. Each accepted my invitations, and gave me those repeated proofs of good opinion, ripening fast into esteem, that I could not be insensible to the kindness of their manners, which, it may truly be affirmed, infused into my heart a brotherly feeling, that more than identified their interests with my own.

"I introduced them to several intelligent friends, and their own merits soon augmented the number, so that their acquaintance became progressively extended, and their society coveted. Bristol was now found a very pleasant residence; and though the ship was not engaged, nor the least preparation made for so long a voyage, still the delights and wide-spreading advantages of Pantisocracy, formed one of their everlasting themes of conversation; and, considering the barrenness of the subject, it was, in no common degree, amusing, to hear these young enthusiasts repel every objection to the practicability of their scheme, and magnify the condition to which it was to introduce them, where thorns and briars were, no doubt, to be expelled, and their couch to be strewn with down and roses.

"It will excite merely an innocent smile in the reader, at the extravagance of a youthful and ardent mind, when he learns that Robert Lovell stated, with great seriousness, that, after the minutest calculation and inquiry among practical men, the demand on their labour would not exceed two hours a day—that is, for the production of absolute necessities. The leisure still remaining, he said, might be devoted, in convenient fractions, to the extension of their domain, by prostrating the sturdy trees of the forest, where 'lop and top,' without cost, would supply their cheerful winter fire; and the trunks, when cut out into planks, without any other expense than their own pleasant labour, would form the sties for their pigs, and the linnies for their cattle, and the barns for their produce; reserving their choicest timbers for their own comfortable log-dwellings. But after every claim that might be made on their manual labour had been discharged, a large portion of time, he said, would still remain for their own individual pursuits, so that they might read, converse, and even write books. \*

"If any difficulties were now started, and many such there were, a profusion of words demonstrated the reasonableness of the whole design; impressing all who heard with the conviction, that the citadel was too strong for assault. The Mercury, at these times, was generally Mr. Coleridge, who, as has been stated, ingeniously parried every adverse argument, and after silencing his hardy disputants, announced to them that he was about to write, and publish, a quarto volume in defence of Pantisocracy, in which a variety of arguments would be advanced in defence of his system, too subtle and recondite to comport with conversation. It would then, he said, become manifest that he was not a projector, raw from his cloister, but a cool calculating reasoner, whose efforts and example would secure to him and his friends the permanent gratitude of mankind."

Now comes the bathos;—poor Mr. Cottle was troubled with anxious fears about the consequences of this rash undertaking, when suddenly the gloom was dispelled by the following note:—

"My dear Sir,

"Can you conveniently lend me five pounds, as we want a little more than four pounds to make up our lodging bill, which is indeed much higher than we expected; seven weeks, and Burnet's lodging for twelve weeks, amounting to eleven pounds.

"Yours affectionately,

"S. T. COLERIDGE."

We cannot take leave of this work without once again expressing our belief that Mr. Cottle is an amiable and excellent man, and that he has written with a sincere desire to serve the great cause of truth;—but we maintain that falsehood, and not truth, is the result of these misapprehensions and undervaluations,—in which the subordinate becomes the predominant,—in which the great is overshadowed by the little—and the permanent gives place and precedence to the temporary and accidental.





an aggregate of 7l. 9s. 7d. weekly; they receive from their sub-tenants 6l. 16s. 11d.

The average weekly rent paid for a room to the landlord is 2s. 5½d., the average paid by sub-tenants is 9d.; average of both 2s. 2½d. Of 249 families, 74 pay 3s. and upwards, as high as 5s., but of these 31 receive almost the whole back from their sub-tenants; 91 pay from 2s. to 3s., and 84 under 2s. The tenants always, and the sub-tenants frequently, have to find their own furniture.

14 houses are rented entire from the owner by single families, who occupy one or two rooms, and underlet the remainder. The remainder are rented in rooms. The rent of 8 is 20l. per annum each, but 5 are above 30l.

Of the 280 families, 238 live in close and confined apartments. 134 are clean and healthy, 146 are dirty. 118 have sufficient cupboards and shelves, (an important consideration in respect to cleanliness,) 162 have not. It is a gratifying fact, that of 440 children, only 23 are unhealthy or cripples.

In 156 families the parents sleep in the same room with their children; and in 132 the youths and children of both sexes, and all ages, sleep together in one room.

Of 436 heads of families, 236 can neither read nor write. Of 439 children, 251 can neither read nor write; but, of the whole number, 117 are under 5 years of age, therefore there remain 134 above that age wholly uneducated. 47 children under 8 years of age go to school; 145, or three-fourths of the whole number, do not. Of children above 8, 64 go to school, of those between 8 and 16, 114 do not. Of 439, 348, or nearly 80 per cent., can repeat the Lord's Prayer. This proportion, it is to be feared, will be found much smaller among the English Protestants.

69 families have books, principally Catholic religious works; 111 have no books.

The average weekly payments for schooling is 5½d. Among the English in another neighbourhood it is only 2d. The number of children paid for by the parents is 73, and 44 are taught gratis. There is a day school in the buildings with 50 scholars. This is held in a single room, which is occupied by the schoolmaster, his wife, and six children. The mode in which the master is paid is curious:—A club, consisting of the parents and other individuals, meet on Saturday evenings, when the parties subscribe from 6d. to 1s. each; a portion of which the master is expected to expend in treating the parties. The number of children being brought up to some occupation is only 47; the number not brought up to any, is 393.

A large portion of the families are reported to bear a good character in the neighbourhood; many have been found in a distressed state, but less wretchedness exists among the Irish than the English poor, from the greater readiness of the former to assist one another, and the small quantity, and cheap quality, of the food which they consume.

The Committee has obtained several other particulars, of less interest, but all indicative of the condition of the families.

The inquiry into several streets occupied solely by English, has been completed, but abstracts have not yet been made. The result of an impartial comparison between the inhabitants of the two countries; the Irish being represented by Callmel Buildings, is, that the latter are, on an average, more comfortable and healthy, have better bedding, are more cleanly, and more decorous in behaviour and language, than the corresponding class of English. But perhaps Callmel Buildings is too favourable a specimen; the former deplorable condition of the inhabitants of this court, attracted, some time ago, the attention of the parochial authorities, and has aroused the philanthropic exertions of several individuals, who continue constantly to visit this court; hence, it is now greatly improved, and may be considered better than that of similar localities.

If, however, the Committee is enabled to continue its labours, this point may be determined; and it is certain that the information which it is engaged in procuring, is essential to a correct knowledge of the social condition of the poor.

Having now directed attention to this very interesting report, we have only to express an anxious hope, that the public—more especially the inhabitants of Marylebone, will not allow this inquiry to drop—

which it must do, when the small funds are exhausted; but that they will, by their contributions, enable the Committee to prosecute its inquiries throughout the whole parish. Subscriptions are received by Sir Claude Scott & Co.; and the members of the Committee—Messrs. Elliott, B. F. Duppa, J. Clendinning, R. W. Rawson, and Capt. Brenton,—will have pleasure in giving any information that may be required.

#### OUR WEEKLY GOSSIP ON LITERATURE AND ART.

AFTER the suggestion which we took leave on Saturday last to throw out respecting the literary claims of Lady Morgan, we need not say with what satisfaction we read the following paragraph in the *Chronicle of Thursday*.—"It gives us great pleasure to be able to state that his Majesty has been advised to grant a pension of 800l. a year to Lady Morgan. To the people of Ireland, in particular, this mark of royal bounty must be most gratifying—as they cannot fail to see in it a tribute to the services rendered by her ladyship to the cause of her country. The genius of Ireland may be said to have inspired Lady Morgan; for, from her outset as a writer, she has devoted her talents to the vindication of its rights, and, to the perhaps still more important object, of giving her countrymen that confidence in themselves, to which their endowments entitle them, and which ensure to them the respect of the world."

The *Dutch Athenæum*,—an excellent periodical, commenced last year, and which has just reached us,—contains, among other matters, a notice of a volume by Mr. B. Van den Velden, on the Laws of Copyright and the Press generally. We collect from it, that Mr. Van den Velden and his reviewers agree in condemning the limitation of the duration of copyright, and also in lamenting the unprotected state of literary property beyond the limits of the particular government under which it has been created. We are glad to perceive, among our most civilized neighbours, general attention directed towards, and unanimity reigning with respect to a question, the satisfactory arrangement of which is intimately connected with the progress of civilization. The right of literary property has been always acknowledged, but its importance is comparatively recent, and unimportant rights have never been treated very respectfully by legislators. In the Netherlands, the law of copyright appears to have remained, till recently, in a very imperfect state. The free press of the Low Countries, in the sixteenth century, was a main agent in bringing about the Reformation, and the general development of the human mind characteristic of that period. But, as Mr. Van den Velden justly observes, at that time, when the press was so active, the author, printer, and publisher were frequently one and the same person (as in the case of the Alduses, Elzevirs, Stephens, &c.), and this union of functions chiefly took place where the literary property was of considerable value. Hence it came to pass, that the Dutch government, forgetting the abstract rights of an author, generally legislated to secure those of the publisher; and up to 1817, when the existing law of copyright was enacted in the Netherlands, the scope of Dutch legislation on that subject was not to foster literature, but to benefit the trade. We cannot fully assent to the terms in which Mr. Van den Velden censures the booksellers as the constant oppressors of literary men. To us it appears, that the preponderance which, as capitalists and a combined body, they have over authors, is never used tyrannically towards the latter, and is, indeed, less prejudicial to them than to the public at large. The influence of the book trade is always on the side of superficial learning—booksellers look forward only to a quick sale, and not to immortality. If the press were actuated only by the spirits of literary men, its productions would be widely different from what they really are. It would then exhibit a fair picture of the constantly increasing experience of mankind, whereas it is now chiefly employed in throwing tubs to that great whale, the public; the desire to keep large capitals in circulation giving rise to an activity in the book manufacture, not subservient, and perhaps even adverse, to the interests of civilization.

#### Under the immediate Patronage of Her Most Gracious Majesty.

THE EXHIBITION of the NEW SOCIETY OF PAINTERS IN WATER COLOURS is NOW OPEN daily, from 9 o'clock till dusk, at the GALLERY, EXETER HALL, STRAND.

Admission, 1s. Catalogue, 6d. JAMES FAHEY, Hon. Secretary.

#### CORREGGIO MAGDALEN.

This divine Work of Art, perhaps the chef-d'œuvre of Correggio, is NOW ON VIEW at the SCIENTIFIC INSTITUTION, No. 49, Pall Mall, and will remain till the 3rd of June.—Admission, 1s. Open from 10 till 5 o'clock.

N.B. Every known Artist will be admitted on presenting his own card.

#### SCIENTIFIC AND LITERARY

##### ROYAL SOCIETY.

May 4.—Francis Baily, Esq. V.P. and Treasurer, in the chair.

A paper was read, entitled, 'On the adaptation of different modes of illuminating Light-houses, as depending on their situations, and the object contemplated in their erection;' by W. H. Barlow, Esq.

May 11.—William Lawrence, Esq., V.P., in the chair.

Frederick C. Skey, Esq. was admitted, and Henry Boase, M.D., and William Tierney Clark, Esq., were elected Fellows. F. W. Mullins, Esq. M.P., was proposed as a candidate.

A paper was read, entitled, 'On the connexion between the phenomena of the absorption of light with the colours of thin plates;' by Sir David Brewster. The Society then adjourned over Whitsun week, to meet again on Thursday, the 25th instant.

##### ROYAL GEOGRAPHICAL SOCIETY.

May 8.—W. R. Hamilton, Esq. F.R.S. (the President elect) in the chair.

The chief interest of the evening arose from the bestowal of the Royal Premium, for 1836, on Capt. Robert Fitz Roy, Royal Navy, notice of which having been given at a previous meeting, the attendance of members was unusually full. Immediately after reading the minutes of the Society, the Chairman rose, and said:—

"Captain Fitz Roy.—In consequence of the unavoidable absence of the President of this Society, I have been unexpectedly called upon to announce to you that the Council of the Royal Geographical Society have resolved to award to you the Royal Premium, given by his Majesty, for the year 1836, in testimony of the high sense they entertain of the valuable additions made by you to our knowledge of a large portion of the South American continent and the adjacent islands, whilst you were employed in his Majesty's service, on the late survey of the coasts of Patagonia, Chile, and Peru.

"It was in the autumn of the year 1831 that you were commissioned by the Lords of the Admiralty to proceed in command of his Majesty's ship *Beagle*, to conduct this important survey, which was to open to the commercial world a new series of approaches into that part of South America, where are daily developing themselves germs of political associations and mercantile prosperity. The eyes of all who were interested in the subject were directed towards your operations, until your return to England in November last, after having surveyed, either in person or at your own expense, seven thousand miles of coast, from the Rio de la Plata on the east, to Guayaquil on the west side of South America, and after having circumnavigated the globe; and they now greet your return with a degree of pleasure and gratification, and with a large portion of national pride, commensurate with the magnitude of the scale on which you have acted, and the unceasing perseverance which you have displayed in conducting to its term the task committed to your guidance.

"During these five years, one of the first of your discoveries laid open to the commercial and scientific world the harbour of Bahia Blanco, in lat. 39° south, the only one, upon the eastern coast, in which a considerable number of line-of-battle ships can lie at anchor. On the same coast, in the face of numerous difficulties, you explored, for the first time, the deep and rapid river of Santa Cruz, from the coast in 50° south lat. to the Cordilleras; the first occasion on which, we believe, this part of the continent of South America has ever been crossed by an European. You surveyed, at your sole expense, that very interesting and important feature in the political and physical geography of those seas, the Falkland

**Islands.** You have given to our maps, besides the great inland waters, called those of Otway and Skyring, a new and important channel through the Tierra del Fuego. On the western side of South America, you have, for the first time, laid down the archipelago of islands lying to the south of Chiloe, called Chonos, in lat. 45° S. Amongst various material alterations in the old Spanish surveys of the shores of the Pacific and adjacent islands, may be mentioned, as a sample of the rest, the important fact, that the island of Chiloe was found to be no less than twenty-five miles in error in latitude, as laid down in them. When your term of service was on the point of expiring, and you were about to proceed on your way home, your zeal for science prompted you to engage a vessel, at your own expense, for continuing and completing the survey of the coast of Peru as far as Guayaquil, the result of which has been the examination of a great number of ports and roadsteads, of which many were never before known to be capable of admitting vessels. In circumnavigating the globe, you have for the first time carried a complete chromometric chain of measurement, by twenty-two chronometers, (many of them your own property,) from east to west, round the globe. You have also enabled Mr. Darwin, the well-known naturalist, to add greatly to our knowledge of the natural history of those regions; and you have given us the best account we possess of the earthquake which took place at Concepcion in 1835, a phenomenon which has given rise to much interesting discussion among those who are engaged in physical and geological pursuits.

"Captain Fitz Roy,—those who are best able to form a judgment of the services you have rendered to the science of geography, feel that they give you a fair and just title to be enrolled in the list of the most celebrated navigators, whose names adorn the maritime annals of this or any other country. I cannot conclude without the expression of the high gratification which I feel at being thus made the organ of communicating to you this mark of the high admiration and esteem in which you are held by this distinguished Society."

To this address Captain Fitz Roy replied in the following words:—

"Sir,—Before attempting to thank you for the deep gratification which I feel, I must indeed disclaim having such pretensions to the position in which the too favourable opinion of the Royal Geographical Society would place me.

"But, Sir, however little I may really be worthy of much that you have been pleased to say, I feel so deeply that this honourable testimonial of the approbation of my countrymen is a most ample reward for those attempts to serve my country, which I am conscious of having made—that I beg you will accept a feebly attempted expression of sincerely grateful feelings, which cannot be shown adequately by words.

"Permit me, Sir, to mention, that the Royal Geographical Society have removed from my breast every painful feeling which had there harboured. I now am rewarded for those services, such as they were, in the execution of which I was encouraged and assisted by the sincere friendship and decided support of the Hydrographer of the Admiralty, and by the most cordial co-operation of Mr. Darwin and the officers of the *Beagle*. And, Sir, to show my gratitude to the distinguished Society of my countrymen, over whom you are now presiding, I take this opportunity of declaring, that if, at any future time, my humble efforts should be thought likely to be useful, I shall be willing and proud to prefer public duty to private happiness.

"I believe, Sir, there is a gentleman now present, whose name I have already mentioned, and of whose claims to your notice I beg you will allow me to say a few words.

"Mr. Charles Darwin embarked in the *Beagle* in 1831, as a zealous volunteer in the cause of science. At his own expense, he passed five years on board the *Beagle*, or travelling in those countries she visited; and at his return most liberally presented his valuable collections to the public. When it is considered that Mr. Darwin never ceased to be a martyr to sea-sickness, his perseverance may be appreciated. Of the value of his labours, I understand you have already been made partially aware; and I believe I

am quite correct in saying, that the best judges estimate those labours very highly.

"You have been pleased to mention the beneficial effects which are likely to result from the information obtained during this survey; and I am sure you will be of opinion that they will be much enhanced by that information being made available to the public as speedily as possible. All the charts and plans are finished and deposited in the Hydrographic Office; and the principal written information will be completed during this year.

"You have been pleased, Sir, to notice the chromometric chain of measurement which has been carried round the world from east to west. I have not yet discovered any error in the calculations or observations upon which the results of those measurements depend, and anxiously look forward to the results of some future chain of measurements made from west to east, with a large number of chronometers kept at an uniform temperature.

"Allow me, Sir, to thank yourself in particular for the very kind, and to me so gratifying manner, in which you have communicated the sentiments of this Society, upon whose time and patience I fear I have trespassed too long."

A memoir was then read on the ascent of the river Santa Cruz, in Patagonia, in 1834, by Captain Fitz Roy, R.N.; but, as the whole will be published on Monday next, we offer no analysis of it here.

Dr. Andrew Smith, leader of the late expedition into the interior of Southern Africa [*Athen.* No. 468], was present at the meeting, and laid on the table many beautiful drawings of the natives, and of objects in natural history. He also stated that he hoped to be able to open for exhibition, by the 1st of July, all the specimens in natural history collected during the late journey of nearly eighteen months (and which, owing to the liberality of the Treasury, had been allowed to be landed free of duty); and that, before Christmas, the full account of his travels, over 3000 miles of country, would be laid before the public.

**SOCIETY OF ARTS.**—May 9.—R. H. Solly, Esq., in the chair.—J. Hemming, Esq. illustrated the art of embossing paper, calico, &c. On commencing, he observed, that the models used for forming bassi-relievi were so expensive that the dealers clubbed together to meet it. He explained the process, in which he was practically assisted by Mr. De la Rue; who (as the chairman observed, in returning him the thanks of the Society,) had nearly removed his manufactory, to render the effect more perfect. Many beautiful experiments were made, such as embossing the paper, silvering, flocking, colouring, and burnishing it.

Mr. Hemming, advertising to the great perfection to which embossing had arrived, mentioned, that flock paper, as prepared by Mr. De la Rue, had been frequently made into waistcoats, and could scarcely be distinguished from velvet. He also mentioned a curious anecdote respecting bonnets, made of paper from the same manufactory. Some time since, several native haberdashers endeavoured to deal in these articles, but found that our fair countrywomen would not encourage them, because they were not Parisian. Mr. De la Rue bought them up, paid thirty per cent. on the article, and absolutely sent them to a *Marchand de Modes* across the water, where they found good encouragement. Those not immediately sold, he re-imported, and they then met with an extensive circulation.

Mr. Hemming, among other specimens, exhibited a portrait of the late Sir Walter Scott, a copy of which he presented to each of the company; he observed, that embossing had become so general, that we might be considered to encourage the art almost from the time of our birth. The pap-spoon is embossed, and so, indeed, is our *coffin plate*.

In the model-room were exhibited a grouping of figures, beautifully executed in wax; and a collection of glass, showing the state of that manufacture during the time of the Egyptians, Greeks, Romans, and Venetians, to the present period.

At the meeting on Wednesday evening the Society's silver medal was voted to Mr. H. Goadby, for his dissection exhibiting the external and internal structure of insects; the silver Isis medal to Messrs. M'Dowall, for their centripetal dial plate, and the same reward to Mr. Juggins for his porcelain weights.

## MEETINGS FOR THE ENSUING WEEK.

Mon.	Royal Geographical Society (Annual) One p.m.
	Statistical Society ..... Eight.
	Institute of British Architects ..... Eight.
Tues.	Architectural Society ..... Eight.
	Horticultural Society ..... Three.
Wed.	Geological Society ..... P. Eight.
	Society of Arts ..... Eight.
Thurs.	Botanical Society ..... P. Eight.
Fri.	Royal Institution ..... P. Eight.

## FINE ARTS

## ROYAL ACADEMY.

We shall begin our notice this week with *The Bohemian Gipsies* (479), which, like the other works of its clever painter, MacIise, bears a stamp of nationality. Fun and feeling—grace and grotesquerie, with a superabundance of life and excitement—do not these make a mixture which is rather Hibernian than English in its taste? If this cannot be received as a general character, at least it applies to this particular picture. The canvas is overspread with a swarm of black-eyed, quick-blooded vagabonds, resting, rioting, cooking, courting—here a dance, there an embrace—in one corner a sinewy fellow straddling over the body of a deer, in another a knot of crows huddling round the tent-fire, the middle distance filled with a crowd of new comers, reaching far across the plain. There are figures enough in this busy picture to fit out a round dozen of smaller ones; we felt, while looking at it, as if jostled by a crowd, and deafened by the noise of many voices; whence we cannot but think that Mr. MacIise has fulfilled his intentions. His colouring, however, is somewhat crude—there is too much of a pale harsh red in his flesh tints, and of an undue glitter in all his shadows, to say nothing of the *mother-of-pearl haze*, thrown over the middle distance. In his portrait of *Lady Sykes* (7) he is happier as a colourist; but whose taste was it to oppress the sitter with such a weight of lace, velvet, and gold chains? we looked and wondered at the lady's sleeves (thinking the while of the sumptuary laws) till we forgot her face. Surely this could not be the wish of the artist.

Below the *Bohemian Gipsies*, hangs as entire a contrast to it as could be found in the rooms; we allude to Mr. P. Williams's *Festa of the Madonna del Arco at Naples* (487). With the colouring of this beautiful picture we have also a quarrel; we know the luxurious hues of the South by heart, and yet here they are exaggerated—harmoniously, it is true—but still to caricature. The sea is lapis lazuli, and the sky turquoise, the grass emeralds; and the procession of revellers, in their holiday clothes, glow with the excess of every gorgeous hue. But the group in itself is charming—the heads full of southern grace and beauty. The whole thing is like a piece of Rossini's most luscious music transferred to canvas. As we were led to remark upon this picture for the sake of contrast, we shall pass from it to another, in which the excellencies of a contrary mode of treatment cannot but strike every eye: we mean Mr. Calcott's Italian landscape, *Becco, on the Coast of Genoa* (179). No one could call this cold or tame:—a soft golden calmness broods over the water and the sky, the distant hills, the picturesque buildings in the middle distance, and the morsel of terrace and garden displayed in the foreground; and yet not a tone of colour is flattered for the sake of effect, not an accessory (apparently) brought in to tell. The whole is eminently natural, but nature has been viewed with a poetical eye. This landscape held us long fascinated, and we were not surprised to hear it called the most beautiful thing in the room.

Mr. Leslie has sent but two small pictures to the Exhibition this year; *Perdita* (47), and the "*dis-jeune*" at Tillietudlem (66). These are fair specimens of their artist's particular style; but we have seen pictures from the same hand which we have liked better. To paint up to our imaginations of the first subject, would, indeed, be impossible; there is a grace and an artlessness, and an inborn nobility, lavished by Shakespeare upon *Perdita* and *Florizel*—an overflow of the loveliest, freshest poetry ever poured forth, in the love scenes, where the foundling dispenses her flowers at the shearing feast, and the prince looks yet more passion than he can speak—

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which must distance any painter. Mr. Leslie has been happier in the youth than the maiden, and happier in the two disguised strangers, who are ready to drop the flowers she has given to them, in their surprise at discovering such rare beauty and grace clad in the weeds of a shepherdess. But we must not become lengthy, even though our theme be *Florizel and Perdita*. The meeting between Lady Margaret Bellenden and his most sacred Majesty is the better picture of the two; the mistress of Tilletadlem, holding up her simpering matronly face for the salute which is at hand (his Majesty the while looking forward for his recompense to the ripe lips of the serving maids who stand blushing behind her), is drawn with great humour; there is something, too, very sweet and natural in the figure of Edith (then an infant), who thinks more of the flower at her feet than of the courtesy her lady mother is about to abide, or the never-to-be-effaced glory which awaits the capacious elbow chair at the head of the table.

It is difficult to please ourselves in writing of Mr. Howard's pictures; we perceive the poetry in the mind of the artist, and we feel the formality of his hand at one and the same time, and thus our pleasure and praise are checked, in spite of ourselves. Perhaps the best of his pictures this year exhibited, is the *Plato* (73)—the best figures in this, the old man and the boy, who are calmly looking down upon the cradle, where the future sage lies sleeping—with the prophetic bees clustering around his lips. We like the *Aurora* (154), less—still less *Bellerophon mounting Pegasus* (438)—the artist has dreamed of the winged steed and his rider in *bas relief*, and they stand before us, as if "struck to stone." Has it never occurred to Mr. Howard's admirers, that his genius is nearer akin to sculpture than to painting? A few more historical pictures still claim our notice—the principal among these being Mr. Eastlake's *Scene in the Greek War* (138). Here is a company of disconsolate captives, who have fallen into the hands of an Arab chief, who is bargaining for them against a purchaser, with all the callousness of a cattle dealer—while two calovers are coming over the hill with the humane purposes of rescue and ransom. The story is clearly told, and the picture carefully executed: perhaps it is from the number of similar scenes which have been painted, that it impressed us less than a picture of such undoubted merit ought to do: the colouring, too, is chargeable with a certain feebleness. There is a lady in a blue dress, by the same artist (92), whose portrait gave us greater pleasure than this fancy-piece. Mr. Eastlake exhibits another portrait (351), which is graceful and expressive.

The next number in the catalogue (352), belongs to a picture not to be passed over—Mr. Patten's *Wood Nymph*. There is so much beauty of form, and sweetness of colour, and grace, in the general management of this female figure, that we should have spoken of it earlier and more at length, had it been an original, and not a repetition. As it is, we can only whisper to Mr. Patten, that he has talent enough (and, we hope, invention), to be something beside being painter in ordinary to the Dryads; and that, in watching the progress and prospects of English art, we grieve over nothing so much as the pertinacious determination shown by many of its most promising sons and supporters, to "let well alone"—to content themselves with reiterating forms, which, however beautiful, and effects, which, however excellent, must, by being too often produced, be passed by unobserved, if not unnoticed. Our counsel may be handed over by Mr. Patten to Mr. Herbert, who exhibits a *Desdemona interceding for Cassio* (241)—"the gentle lady" and the jealous Moor, wearing precisely the same features, and the same expression, as we have seen in former hands by the same artist. We had hoped that Mr. Herbert was too enterprising, as well as too clever, to be so soon exhausted. We must now leave the historical portion of this exhibition, after having called attention to the many excellent pictures by Mr. Cooper, and to Mr. Mulready's domestic subjects (in particular the pair numbered 61 and 74); and after having mentioned Mr. Hart's *Hannah* (252), and Mr. C. Landseer's *Battle of Langside* (455), as works of merit and of promise.

We now come to the landscapes; and we cannot

fancy anything more perfect of their kind than some of the representations of nature given us by Mr. Stanfield and Mr. Lee.—(Mr. Calcott's Italian scene has been already mentioned). The first artist never wrought more successfully than in his *Beilstein on the Moselle* (78), a scene of rock, and ruin, and river, and clinging vineyards, and old picturesque cottages niched in among rude fragments of stone, with figures of peasants and cattle suitable to the scene. There is temptation for us to be "up and away" in every square inch of this lovely, cheerful landscape. Another excellent thing is the *Scene on the Scheldt* (364). What a contrast is there between the management of sky and water in this picture, and in its artist's *Scene on the Medway* (463), and the varnished, jappanned heaven and ocean of M. Gudin's *Distress* (347)—which, however, in spite of its unpleasantness of texture, is still a clever picture, and claims notice, were it only as the work of a foreigner. Mr. Lee's *Mill on the Avon* (236), and *Ferry-boat on the River Thames* (402), are also excellent landscapes. This artist is particularly strong in river scenery; in his management of foliage, too, he is most easy, and clear of the offence of mannerism; not so in his general tone of colour. We do not wish to inoculate him with the yellow and scarlet epidemics which have made such woful havoc among others of our landscape-painters, but there is a certain dampness and greyness of atmosphere, which he may affect till it becomes equally reprehensible, *per se*, though less obtrusive than

—rainbow skies, and copper hills.  
And golden cattle in glass pastures grazing.

Mr. Sidney Cooper comes before us in natural companionship with Mr. Lee. His cattle piece (375) is admirable in its way, and should presently find a home with some one of those "whose talk is of bullocks." Here, too, may be enumerated another landscape or two, which are accompanied in our catalogue by a note of admiration. Mr. Priest's meadow scene (56), and Mr. Jones's *Strasbourg* (103), and the late Mr. Constable's *Arundel Mill and Castle* (193)—a singular specimen of talent and mannerism in the same picture,—and Mr. J. P. Chalton's *Richmond* (304), in which an autumnal effect is not unsuccessfully attempted, and Mr. Creswick's *Glengriff* (413); Mr. E. W. Cooke's *Collecting Seaweed, St. Aubin's Bay, Jersey* (491) being the last item on our list.

There are three very clever pictures, by Mr. J. P. Knight, which, including both landscape and figures, demand a separate mention. These are, *The English Harvest: a dream of the olden times*, *Ploughing* (235), *Reaping* (460), and *Harvest Home* (541). There is a pleasant and ancient air thrown over all these scenes of rural life, which befits their title; some of the figures remind us of Gainsborough, and Wheatley, and Hamilton; and the landscape in which the reapers are at work, with shocks of corn in the foreground, and the village in the hollow, and the sea in the distance, must be expressly praised for its nationality. Mr. Knight dreamed of "the olden times," we suppose, for the sake of their pretty costumes, the long stomachers, and the gipsy hats,—and not, we hope, because "there are no more cakes and ale," no more English harvests, in our days. But does not the figure of the artist (introduced, and that very cleverly, in all the three pictures, as a sketcher in modern dress,) disturb our enjoyment of the "dream?"

Before concluding, we must mention that Mr. Martin has so far reconciled his differences with the powers that be of the Royal Academy, as to exhibit his *Deluge*. We have heretofore spoken of this picture, although it has been enlarged, and its effects somewhat altered since we saw it. We must defer a paragraph or two concerning the portraits, the drawings, and the sculpture, for another notice.

#### MUSIC AND THE DRAMA

##### DRURY LANE.

This Evening, there will be no Performance.  
On Monday, FIDELIO. *Fidelio*, Madame Schroeder Devrient. Tuesday, LA SYLPHIDE. In which Mdlle. Taglioni, Moss, Paul and Mad. Paul Taglioni, will appear.  
Wednesday, ROMEO E GIULIETTA. *Romeo*, Mad. Pasta; *Giulietta*, Mad. Giannoni.

##### FRENCH PLAYS, LYCEUM.

On Monday, MAD. GREGOIRE. After which, LA SEMAINE DES AMOURS.

#### Great Concert Room, King's Theatre.

Mr. MOSCHELES has the honour to announce that his MORNING CONCERT will take place on TUESDAY, 20th inst., when he will be assisted by Mad. Giulietta Grisi, Mad. Schroeder Devrient, Miss C. Novello, Sig. Lablache, Mr. Parry, Jun., and Mr. Balfe. Messrs. Thalberg, Benedict, and Moscheles will perform (at time in this country) Sebastian Bach's Triple Concerto for three Pianosfortes; and Mr. Moscheles will play his *Missa Concerto Pathétique*; a Selection from his *Missa Characteristic Studies*; an *Extremopore Fantasia*; and (by particular desire) a Selection from Scarlatti's *Lessons*, including the "Cat's Fugue" on the Harpsichord.—Instrumental Solos by Mr. Labarre, the Messrs. Ganz, from Berlin, and Sig. Puzzi.—Leader, Mr. H. CHAMBER; Conductor, Sir G. SWART.—Further particulars will be shortly announced.—Tickets, 10s. 6d. each, to be had of Mr. Moscheles, 3 Chester-place, Regent's Park; and at all the principal Music Shops.—An early application for Boxes to be made to Mr. Moscheles only.

ANCIENT CONCERTS.—The directors of these Concerts proceed after the fashion of Mr. Barnett, (see Dr. Moore's "Edward,") who, finding that no one was willing to take his empty house, raised its rent year by year, swearing that the people should gain nothing by their obstinacy. Unwarned by the spectacle of a gradually decreasing audience, (whom, we verily believe, nothing but fashion and old custom holds together,) they show the same want of enterprise in selection, they sanction the same mechanical supineness in performance, which it would not be politic to permit, even were their state the most palmy possible. The scheme of the *Fifth Concert*, directed by the Archbishop of York, was made up of the oldest of the old stock pieces; it would be useless to particularize its items. The singers were Madame Caradori, Mrs. W. Knyvet, Mrs. A. Shaw, Miss Wyndham, (who sung cismally out of tune), Mr. Hobbs, (whom we are glad to see in such increasing request this season,) Mr. Hawkins, Mr. Phillips, and Mr. Machin.

SOCIETA ARMONICA.—Madame Albertazzi, Sigs. Ivanoff and Lablache, were the singers engaged for the Fourth Concert. The orchestral pieces performed were Spohr's Symphony in E flat, Beethoven's overture, Op. 124, Weber's to "The Ruler of the Spirits," and "Der Freischütz"—the instrumental solos, an adagio and rondo of Mayseider's, well played by Mori; and Moscheles' fantasia on Scotch airs, performed by Mr. Forbes—the standing pianist of this establishment. After saying that the Concert, as a whole, was satisfactory, we have only to make a remark or two upon Madame Albertazzi, to whose progress we are attending closely, and with great interest. She was encored in Rossini's "Mira la bianca luna:" this she sung charmingly with Ivanoff; but she was far less successful in the grand finale to "La Donna del Lago," which Grisi has made her own. Her ornaments had been planned, it seemed to us, too much on the studied principle of being like those of no other singer; and both her cantabile passages and her divisions were delivered with an utter lifelessness of manner, which, to say the least of it, discourages us from joining in the brilliant anticipations of her future career, so confidently expressed by some of our contemporaries.

MR. MORI'S CONCERT.—A stranger, who had only one evening to spend in London, might have left the "great metropolis" with a tolerably fair idea of its musical resources, as they stood on Monday, had he been present at this excellent concert, which was held in the Opera House, and attended by an immense and attentive audience. A mere copy of its programme—which began with Beethoven's symphony in C minor, performed by an enormous band, and included a violin concerto and sundry obligati accompaniments by the *beneficiaire*, a duet by the brothers Ganz, a Corelli trio, Mr. Bochsa's Voyage Musicale, and a fantasia performed by M. Thalberg; and, for singers, produced before us all the corps of the Opera, with the addition of Mad. Caradori, Mad. Giannoni, Mrs. Wood, Mrs. A. Shaw, Miss C. Novello, and Mr. Balfe—would occupy our whole space; we can only therefore say, that up to the moment when we left the Concert every promise made had been punctually and exactly performed. We must just add a word of self-gratulation, that our two young native cantatrici, Mrs. Shaw and Miss Novello, kept their places so well by the side of the Italianas. Madame Albertazzi did something more in the grand duet with Grisi—had she sung with half as much energy as execution she would have electrified the house; but as yet her performance is nothing more than a display of beautiful mechanism. M. Thalberg's first appearance was a triumphant one; he

narrowly escaped an *encore*,—and well did he deserve it, for he seems to us even richer in touch, grander in style, and more finished in execution, than he was a year ago. We shall have more to say concerning him after his own Concert.

**DRURY LANE.**—Anxious to convince his people that he continues to receive assurances of the most friendly description from foreign nations, the Potentate of this theatre has concluded treaties with Mad. Pasta and Mdle. Taglioni on behalf of Italy, and with Mad. Schroeder Devrient on the part of Germany; to say nothing of a whole Green-room full of deputies from France, who are speechifying at the English Opera House. We should not much like to have to pay the Lessee's foreign-enlistment bill, for, if we are rightly informed (and we are), it will be an enormous one. The only one of the three above-mentioned ladies who has yet made her appearance is the Taglioni; and, although the houses have been very good, it is doubtful whether, upon the whole, she will draw as much into the treasury as she has arranged to draw out of it. It is idle, at this time of day, to enter into the praise of this extraordinary dancer. To say that she is what she was, is to say that she is better than any one ever was before her, and better than any one ever can be after her; let the next to her be who it may, there must necessarily be the "longo intervallo." The main difference between Mdle. Taglioni and other first-rate artists in her line appears to be this:—others dance elegantly upon the ground and occasionally vault into the air,—while Taglioni floats in the air and occasionally touches the ground. The wonderful creature is, as usual, applauded to the echo that applauds again.

#### MISCELLANEA

**Greek Manuscripts.**—Accounts from Berlin state, that among the collections which M. Von Davidoff, Chamberlain to the Emperor of Russia, obtained in a tour through Greece and Asia Minor, and which, during his visit to Berlin, he communicated to many of the litterati and artists of that city, there are a number of Greek MSS. from the monasteries of Mount Athos, formerly so celebrated for their literary treasures. Many of the MSS. are remarkable for the beautiful miniatures, which, in some instances, bear extraordinary traces of the antique, and in others, indicate the influence of the Oriental style. Six MSS. on parchment, very neatly written, and partly in letters of gold, and richly ornamented, contain the four Gospels. Considerations, founded on the History of the Arts, are said to prove that these MSS. are of the ninth, tenth, eleventh, and twelfth centuries. Only one of them, however, has a date. It was finished on the 14th of October, in the year 6508 of the Byzantine era, or 999 of the Christian era. Another beautiful MS. on parchment, of the Acts of the Apostles and of all the Epistles, is of the eleventh or twelfth century, and richly ornamented with paintings. But the greatest attention was excited by a MS. of the Commentary of Simplicius on the Physics of Aristotle. On comparing it with the Aldine edition of 1526, some differences appear, but unhappily there is the same hiatus at the end of the third book. The MS. has the following superscription, which is not in the printed edition:—*Σχολία ἀπὸ φωνῆς Ἀμμωνίου φιλοσόφου εἰς τὸ πρῶτον βιβλίον τῆς φυσικῆς ἀκρόασις.* By this the work is referred to the oral communications of the philosopher Ammonius, whom Simplicius, in this same commentary, calls his guide and teacher. This MS., which was obtained in the monastery of Lawra, is peculiarly interesting as a specimen of the learned diligence (which is well known) of the Byzantine ladies of rank. It appears, from some Greek verses prefixed to the MS., that it was "written by the Emperor's niece Theodora, of the family of the Dukas, Kommeni and Paleologi, wife of the excellent Raoul." Theodora, daughter of N. Cantacuzeno, and of Eulogia, niece of the Emperor Michael VIII., was married in 1257 to George Muzalo; and he having been murdered before her face in the church, she married, about the year 1260, the Protovestiaris John Raoul. She is known to us, from the Byzantine historians, as a learned lady, who, after the reconquest of Constantinople in 1261, built the

convent of St. Andrew, and lived there, entirely devoted to the sciences, in learned intercourse with the celebrated patriarchs Arsenius and Gregory of Cyprus. It was here, probably, that she wrote the MS. of Simplicius, certainly before the year 1282, which was the last of the reign of the Emperor her uncle, mentioned in the prefixed verses.

**The origin of Tripoli.**—Mr. Lyell, in his address to the Geological Society at the late anniversary, observed:—"I cannot deny myself the pleasure of mentioning the singular and unexpected facts brought to light during the last year, by Professor Ehrenberg of Berlin, respecting the origin of tripoli. I need scarcely remind you, that tripoli is a rock of homogeneous appearance, very fragile and usually fissile, almost entirely formed of flint, and which was called *polir-schiefer*, or polishing slate, by Werner, being used in the arts for polishing stones or metals. There have been many speculations in regard to its origin, but it was a favourite theory of some geologists that it was a siliceous shale hardened by heat. The celebrated tripoli of Bilin in Bohemia consists of siliceous grains united together without any visible cement, and is so abundant that one stratum is no less than fourteen feet thick. After a minute examination of this as well as of the tripoli from Planitz in Saxony, and another variety from Santa Fiora in Tuscany, and one from the Isle of France, Ehrenberg found that the stone is wholly made up of millions of siliceous cases and skeletons of microscopic animalcules. It is probably known to you, that this distinguished physiologist has devoted many years to the anatomical investigation of the infusoria, and has discovered that their internal structure is often very complicated, that they have a distinct muscular and nervous system, intestines, sexual organs of reproduction, and that some of them are provided with siliceous shells, or cases of pure silex. The forms of these durable shells are very marked and various, but constant in particular genera and species. They are almost inconceivably minute, yet they can be clearly discerned by the aid of a powerful microscope, and the fossil shells preserved in tripoli are seen to exhibit in the family Bacillaria and some others the same divisions and transverse lines which characterize the shells of living infusoria. \* \* \*

"The flinty shells of which we are speaking, although hard, are very fragile, breaking like glass, and are therefore admirably adapted when rubbed for wearing down into a fine powder fit for polishing the surface of metals. It is difficult to convey an idea of their extreme minuteness, but I may state that Ehrenberg estimates that in the Bilin tripoli there are 41,000 millions of individuals of the *Gaillonella distans* in every cubic inch of stone. At every stroke therefore of the polishing stone we crush to pieces several thousands, if not myriads, of perfect fossils."

**White Race of Atlas.**—M. Guyon, chief surgeon to the African army, writes to M. Dureau de la Malle, that at Bougia there is now living, a woman originally from the interior, supposed to be descended from the white tribe of Mount Aureps. She is at most twenty-six or twenty-eight years of age, of very agreeable physiognomy, blue eyes, fair hair, beautiful teeth, and has a very delicate white skin. She is married to the Imaun of the mosques, Sidi Hamed, by whom she has three children, bearing a strong resemblance to herself. M. Arago observes, that these white people are not so rare in that part of the world as might be supposed, for when he was going from Bougia to Algiers, in 1808, by land, he saw women of all ages in the different villages, who were quite white, had blue eyes and fair hair, but that the nature of his journey did not permit him to stop and ask if they came from any peculiar tribe.

**Improved Church Bell.**—A new species of church bell, or gong, has just been invented by a blacksmith in Thuringia, which is much less expensive than the ordinary church bell, but is, nevertheless, quite as powerful. This bell consists of three bars of steel, forming a triangle.

**Microscope.**—We understand that Professor Pouchet, of Rouen, employs the solar microscope in his lectures on natural history. A multitude of forms and organs have been hitherto described by words or imperfect figures, but the solar microscope brings the things themselves before the eyes of the audience, and the dehiscence of different pollens, the elementary

tissues of infusoria, algae, conferva, &c., are thus rendered familiar to the understanding.

**New Silk-worm.**—At Maragnan and Rio Janeiro are several species of Bombyx, the caterpillars of which enclose themselves in a cocoon, after having spun a thicker and stronger silk than that of the ordinary silk-worm. It has been tried by Padre Mestre, and forms a very solid material. A species of mulberry, the fruit of which is small and inedible, grows near Rio Janeiro, which it is proposed to cultivate for feeding the caterpillars.

**Entomology.**—Dr. Robineau Desvoidy, physician at Saint Sauveur, in the department of Yonne, has made some interesting and novel observations concerning insects, and presented seven memoirs detailing them, to the French Academy of Sciences. The first treats of two species of mason bees, which build their nests in empty snail-shells of two sorts, the *Helix aspersa*, and the *H. nemoralis*, and belong to the genus *Osmia*. One of these species the author names *Helicicola*, and it is remarkable for closing the orifice of the shell by a papyraceous operculum, composed of vegetable remains, united by a gummy juice, proceeding from the saliva of the bee; there is then a layer of yellowish honey, and, after this, the cells are continued to the top of the spire. The second species, under the name of *Bicolor*, chiefly inhabits the *H. nemoralis*, and in its nest are found fragments of pebbles, either calcareous or siliceous, placed in four or five successive layers, and separated by a partition of paper; at the bottom only are one or two cells, each containing some yellowish honey, and one larva. In these nests M. Robineau has found a parasitical insect, named *Sappya punctata*, but could not ascertain how the females introduced themselves to deposit their eggs. Another parasite, called *S. Chelostoma*, penetrates the nests of the *Chelostoma* (which is found in the trunks of old trees) at the moment that they are quitted by the rightful owner. A third memoir treats of the parasites of the badger, as they exist in the small intestines, or on the outer part of the body. The fourth describes an insect with two wings, the larva of which lives as a parasite in the body of the drone bee. It is a species of *Conops*, and pursues the drone with great perseverance in order to effect its purpose. The drone seems at first to be very angry, shakes its wings, makes a great noise, and tries to fly from its pursuer, but is evidently under the influence of some feeling which it cannot controul. Instead of rushing on an enemy so much smaller than itself, and crushing it, or flying away as quickly as possible, it remains obstinately in the place where it has been seeking honey, turns round and round, and when tired and stationary, the *Conops* darts upon it, and then flies off. M. Robineau thinks this to be a proof that fascination exists among insects as well as birds of prey and reptiles. The fifth contains an account of the *Asilus diadema*, which plunges its trunk into the head of a bee, paralyzes it, and then, taking it to its nest in the ground, buries it as nourishment for the larvæ there deposited. Some new flies, one of which inhabits the Liliaceæ, form the subjects of the sixth and seventh memoirs.—The same author has also sent a statement to the above-mentioned body concerning some caterpillars which were ejected alive from the stomach of a female by vomiting. She was aged fifty-seven years, and had been attacked with dropsical symptoms, for which six drops of the *Croton tiglium* were administered, at three intervals, after which fourteen living caterpillars were thrown up, belonging to the *Pyralis pingualis* of Linnaeus. M. Robineau supposes them to have been swallowed in some greasy substance, in the state of eggs, and to have been hatched in the stomach.

**Shoes and Gloves.**—M. Say estimates the number of shoes made in France at one hundred million, and the salaries of the workmen at three hundred million of francs every year. The value of leathern gloves manufactured in France, annually amounts to thirty millions of francs. The establishments of this kind at Luneville alone employ ten thousand workmen. England takes from France 1,500,000 pairs every year.

#### TO CORRESPONDENTS.

We are greatly obliged to our correspondent at Athlone, but have doubts whether it would be proper, at present, to publish the letter.  
W. T. received.

**GEOLOGICAL**  
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## ADVERTISEMENTS

**GEOLOGY.**—Professor JOHN PHILLIPS, F.R.S. and G.S., will commence a COURSE of LECTURES on the STUDY of ORGANIC REMAINS, on MONDAY NEXT, the 14th of May, at Three o'clock in the afternoon. A syllabus of the Course may be obtained at the College. H. J. ROSE, B.D., Principal.

King's College, London, 10th May, 1857.

**TRINITY COLLEGE, DUBLIN, April, 1857.**

The Provost and Senior Fellows having resolved to give Annual Premiums for the Encouragement of the Study of Political Economy, an Examination will be held on Saturday, July 1. Open to Students of the Bachelor Classes. The Examination will be conducted both orally and by written Questions. The Works of Adam Smith, Whately, Senior, and Longfield, are recommended to Candidates.

ISAAC BUTT, Prof. Pol. Econ.

**TRINITY COLLEGE, DUBLIN, April, 1857.**

The Subjects for the Vice-Chancellor's Prizes, at the next Commencements, are, for Graduates, 'The Origin and Fortunes of the Native Tribes of America,' and for Undergraduates, 'The Euphrates.' The Compositions, under fictitious Signatures, to be sent to the Senior Lecturer on or before 15th June.

RICHARD McDONNELL, Senior Lecturer.

ROYAL MANCHESTER INSTITUTION. EXHIBITION.

**AN EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture and Casts, Architectural Designs, and Proofs Impressions of Modern Engravings, will take place in August next. Works of Art intended for Exhibition must be sent so as to arrive from the 24th July to the 1st August inclusive.**

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The following Prizes are offered to Exhibitors:—Ten Guineas and the Heywood Silver Medal for the best Painting of Animals in Oil. The Heywood Silver Medal, for the best Drawing from Casts in the Institution.

T. W. WINSTANLEY, Honorary Secretary.

May 3, 1857.

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of BRITISH ART, desire to call the attention of the public to the Plan and Object of the Institution. The main feature of the Society is the Selection, by a Committee, of Works of British Artists, to be afterwards distributed, by Lot, among the Subscribers. Any other plan, however beneficial to artists, does not appear equally calculated for the advancement of Art. A prize in money, to be laid out in the purchase of Works of Art by the gainer, operates only to throw an increased sum of money into the market, without directing its application.

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The present appeal is made to those who may be disposed to promote the advancement of Art, in the hope of obtaining their assistance as well as their contributions in its support.

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the April, 1857.

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who has been twenty years Professor of Languages in England, and Author of 'Le Trésor de l'Écolier Français; or, the Art of Translating English into French at Sight,' (of which a sixteenth edition, most scrupulously revised and corrected, with new type, has just been published), begs to inform the Nobility, Gentry, and Heads of Schools, that he keeps a LIST of competent GOVERNORS, and TEACHERS, whose addresses may be had, free of charge, by applying (if by letter, post paid), or personally between Eleven and Four, to F. de August & Cooper, 11, Tavistock-street, Covent-garden.

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